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Die königliche akademische Kapelle	1

SCHWEIZ.

Basel.	
Der Gesangverein	1
Herr Dr. Bagge, Selmar, Director der Allgemeinen Musikschule	1

	Expl.
Herr Löw, Rudolph, Tonkünstler	1
Herr Riggenbach Stehlin	1
Herr Thurneysen, E.	1
Herr Volkland, A., Kapellmeister	1
Herr Walther, A., Musikdirector	1

Bern.

Die Eidgenössische Musikgesellschaft	1

Lausanne.

St. Cäcilia, Gesangverein	1
Herr Benda, B., Musikalienhandlung	1

Schaffhausen.

Herr Imhof, Pfarrer	1

Winterthur.

Herr Rieter-Biedermann, J., Musikalienhandlung	1

Zürich.

Herr Hegar, Friedrich, Musikdirector	1
Herr Dr. Poole, Reginald Lane, M. A.	1
Frau Schnyder von Wartensee	1

SPANIEN.

Madrid.

Herren Bailly-Baillere	1

VEREINIGTE STAATEN.

Baltimore.

Peabody Institute, Musical Library	1

Boston.

	Expl.
Haward, Musical Association	1
Herr Leonhard, Hugo	1
Herr Dr. Tuckerman, S. P.	1

Cambridge (Massachusett).

Haward College Library	1

Ft. Dodge, Jowa.

Herr Gray, R. S.	1

Hartford (Connecticut).

Herr Lyman, Christopher C.	1

Montréal (Canada).

Herr Warren, S. P.	1

New-Haven.

Yale College	1

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Herr Eddy, Clarence	1
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Herr Thomas, Theodor	1
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Oberlin.

Herr Cady, Calvin B.	1

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Herr Dumouchel, Edouard A.	1

Joh. Seb. Bach's

Clavierwerke.

Erster Band.

Funfzehn Inventionen und funfzehn Symphonien.

Clavierübung.

Erster Theil. Sechs Partiten.
Zweiter Theil. Ein Concert und eine Partita.
Dritter Theil. Choralvorspiele und Duetten.
Vierter Theil. Aria mit 30 Veränderungen.

Toccata. (Fis moll.)

Toccata. (C moll.)

Fuga. (A moll.)

Herausgegeben von der Bach-Gesellschaft

zu Leipzig.

VORWORT.

Der vorliegende Band der Werke J. S. Bach's macht den Anfang der Veröffentlichung der Claviercompositionen, welche den Grundsätzen der Gesellschaft gemäss in genauer Uebereinstimmung mit den Originalen des Meisters herausgegeben werden. Er enthält folgendes:

Funfzehn Inventionen und funfzehn Symphonien. (Seite 1.)

Diese zwei- und dreistimmigen Tonstücke sind nach der Handschrift Bach's besorgt, welche folgenden Titel führt: «*Auffrichtige Anleitung, Wormit denen Liebhabern des Clavires, besonders aber denen Lehrbegierigen, eine deutliche Art gezeiget wird, nicht alleine* (1) *mit* 2 *Stimmen reine spielen zu lernen, sondern auch bey weiteren progressen* (2) *mit dreyen obligaten Partien richtig und wohl zu verfahren, anbey auch zugleich gute inventiones nicht alleine zu bekommen, sondern auch selbige wohl durchzuführen, am allermeisten aber eine cantable Art im Spielen zu erlangen, und darneben einen starcken Vorschmack von der Composition zu überkommen. Verfertiget von Joh. Seb. Bach, Hochf. Anhalt-Cöthenischen Capellmeister. Anno Christi* 1723.» (In Besitz des Herrn Hofkapellmeister Dr. L. Spohr.) In der ersten Invention sind in jedem Takt später, zweifelhaft ob von Bach's Hand, die Sechszehntelfiguren in Triolen geändert worden; diese Variante ist im Anhang am Schluss des Bandes mitgetheilt.

CLAVIERÜBUNG. ERSTER THEIL.

Sechs Partiten. (Seite 46.)

Von Bach selbst wie die zunächstfolgenden Werke, unter dem Titel herausgegeben: «*Clavir Ubung bestehend in Præludien, Allemanden, Couranten, Sarabanden. Giguen. Menuetten, und andern Galanterien; Denen Liebhabern zur Gemüths Ergoetzung verfertiget von Johann Sebastian Bach Hochfürstl. Sächsisch-Weisenfelsischen würcklichen Capellmeistern und Directore Chori Musici Lipsiensis. OPUS* 1. *In Verlegung des Autoris.* 1731. *Leipzig, in Commission bey Boetii Seel. hinderlassenen Tochter, unter den Rath-hause.*» Verglichen mit der 1. Ausgabe dieses Werkes «*in Verlegung des Autoris*, 1726—30.»

CLAVIERÜBUNG. ZWEITER THEIL.

Ein Concert und eine Partita. (Seite 139.)

«*Zweyter Theil der Clavier Ubung bestehend in einem Concerto nach Italiænischen Gusto, und einer Overture nach Französischer Art, vor ein Clavicymbel mit zweyen Manualen. Denen Liebhabern zur Gemüths-Ergötzung verfertiget, von Johann Sebastian Bach. Hochfürstl. Sæchs. Weissenfels. Capellmeistern und Directore Chori Musici Lipsiensis. in Verlegung Christoph Weigel Junioris.*» Um 1735.

CLAVIERÜBUNG. DRITTER THEIL.

Choralvorspiele und Duetten. (Seite 173.)

«*Dritter Theil der Clavier Übung bestehend in verschiedenen Vorspielen über die Catechismus- und andere Gesænge, vor die Orgel: Denen Liebhabern, und besonders denen Kennern von dergleichen Arbeit, zur Gemüths Ergezung verfertiget von Johann Sebastian Bach Kœnigl. Pohlnischen, und Churfürstl. Sæchs. Hoff-Compositeur, Capellmeister, und Directore Chori Musici in Leipzig. In Verlegung des Authoris.*» Um 1739.

CLAVIERÜBUNG. VIERTER THEIL.

Aria mit 30 Veränderungen. (Seite 263.)

«*Clavier Ubung bestehend in einer Aria mit verschiedenen Verænderungen vors Clavicimbal mit* 2 *Manualen. Denen Liebhabern zur Gemüths-Ergetzung verfertiget von Johann Sebastian Bach u. s. w.* (wie vorher). *Nürnberg in Verlegung Balthasar Schmids.*» Um 1742.

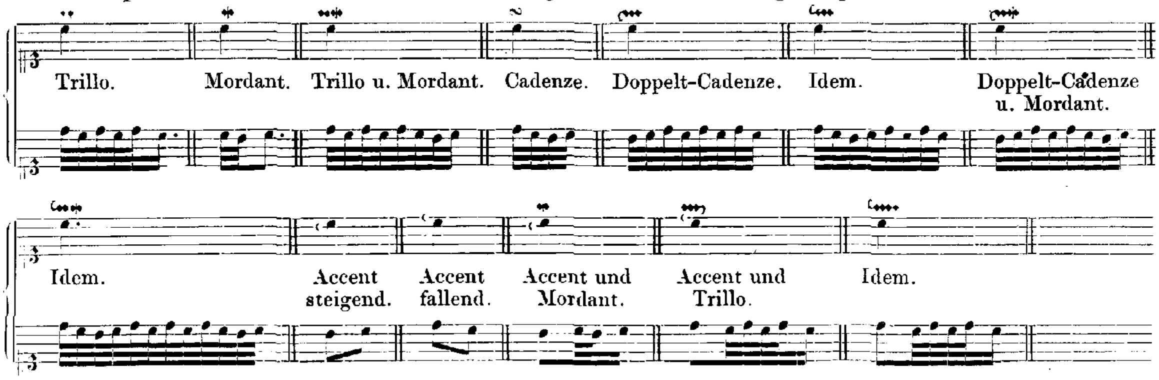
Toccata aus Fis moll. (Seite 311.)
Toccata aus C moll. (Seite 322.)
Fuga aus A moll. (Seite 334.)

Diese drei Tonstücke sind sämmtlich aus einem umfangreichen Clavier- und Orgelbuch entlehnt, welches 1754 von *Joh. Andr. Bach* geschrieben wurde. Ueber dieses Buch, welches wie die vorgenannten Werke in meinem Besitz befindlich ist, vergleiche: «*Thom. Busby:* allgemeine Geschichte der Musik, übers. von C. Fr. Michaelis. Leipzig, 1822, B. 2. 6, 599—611.»

Nicht überflüssig dürfte zu bemerken sein, dass Bach, wie die meisten Clavierspieler jener Zeit, sich gewöhnlich eines Doppelclaviers mit angefügtem Pedal zur Ausführung seiner Werke bediente. Für ein solches Instrument sind mehrere der «Veränderungen», die den vierten Theil der «Clavierübung» bilden, und die meisten der Choralvorspiele berechnet, und nur so erklärt es sich, warum Bach einen Theil seines Werkes unter dem Titel «Clavierübung» mit Tonstücken füllte, die zunächst nur der Orgel angemessen zu sein scheinen, jedoch von ihm, wie von einem Jeden, der im Besitz eines derartigen Instrumentes war, auf demselben vollständig ausgeführt werden konnten. Um die Choralvorspiele, wie überhaupt Tonwerke für die Orgel oder für ein obengenanntes Instrument bestimmt, auf dem Pianoforte vorzutragen, ist anzurathen, dass ein zweiter Spieler die dem Pedal vorgezeichneten Töne eine Octave tiefer spiele.

Um die von Bach vorgeschriebenen Verzierungen, welche jetzt nur zum Theil üblich und daher nicht allgemein bekannt sind, im Sinne des Tonsetzers auszuführen, dürfte die nachstehende Tabelle, die wir aus der Handschrift, die den Titel führt: «*Clavier-Büchlein vor Wilhelm Friedemann Bach, angefangen in Cöthen den* 22. *Januar Ao.* 1720»*) (im Besitz des Herrn Apell. Gerichtsrath Dr. Krug in Naumburg) vollständig mittheilen, hinreichenden Aufschluss gewähren.

«*Explication* unterschiedlicher Zeichen, so gewisse *Manieren* artig zu spielen, andeuten.»



C. F. BECKER.

*) Dieses theils von J. S. Bach, theils von seinem ältesten Sohne Wilhelm Friedemann Bach zusammengeschriebene Notenbuch — 68 Blätter in klein Quer-Octav — enthält nach einem Blatt, auf welchem die Musikschlüssel, die Tonhöhe und die Verzierungen erläutert werden, 36 Präludien (unter ihnen die zweistimmigen Inventionen), 14 Fantasien (enthaltend 14 von den in diesem Bande S. 19) aufgenommenen Symphonien, wovon die letzte unvollständig), 4 Menuetten, 3 Allemanden, 2 Choralvorspiele, 1 Fuge a 3, 1 Courante, sämmtlich von J. S. Bach; ausserdem noch 1 Gique und 2 Partiten aus 4 und 2 Sätzen bestehend von Stöltzel und J. C. Richter.

Fünfzehn Inventionen

und

Fünfzehn Symphonien.

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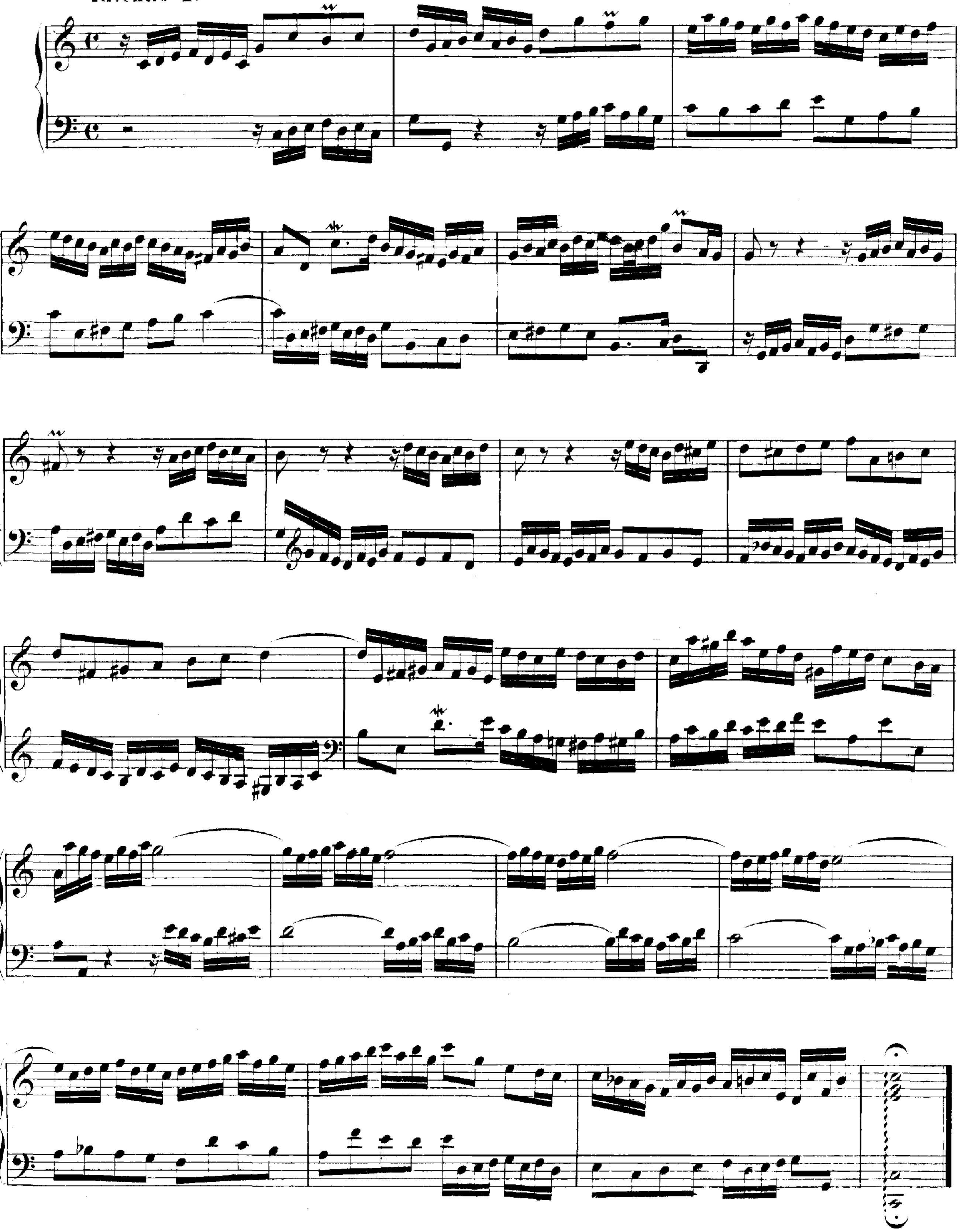

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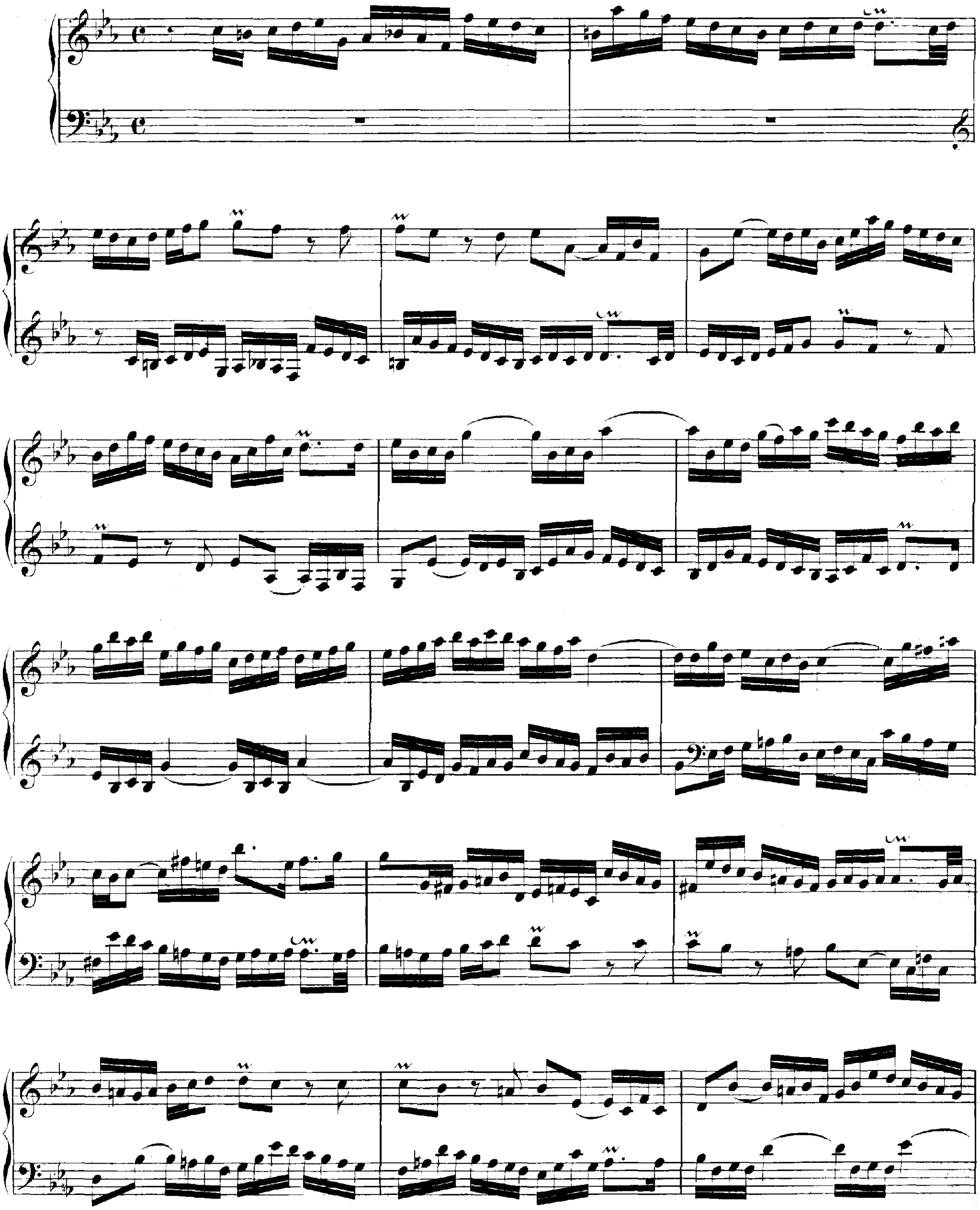

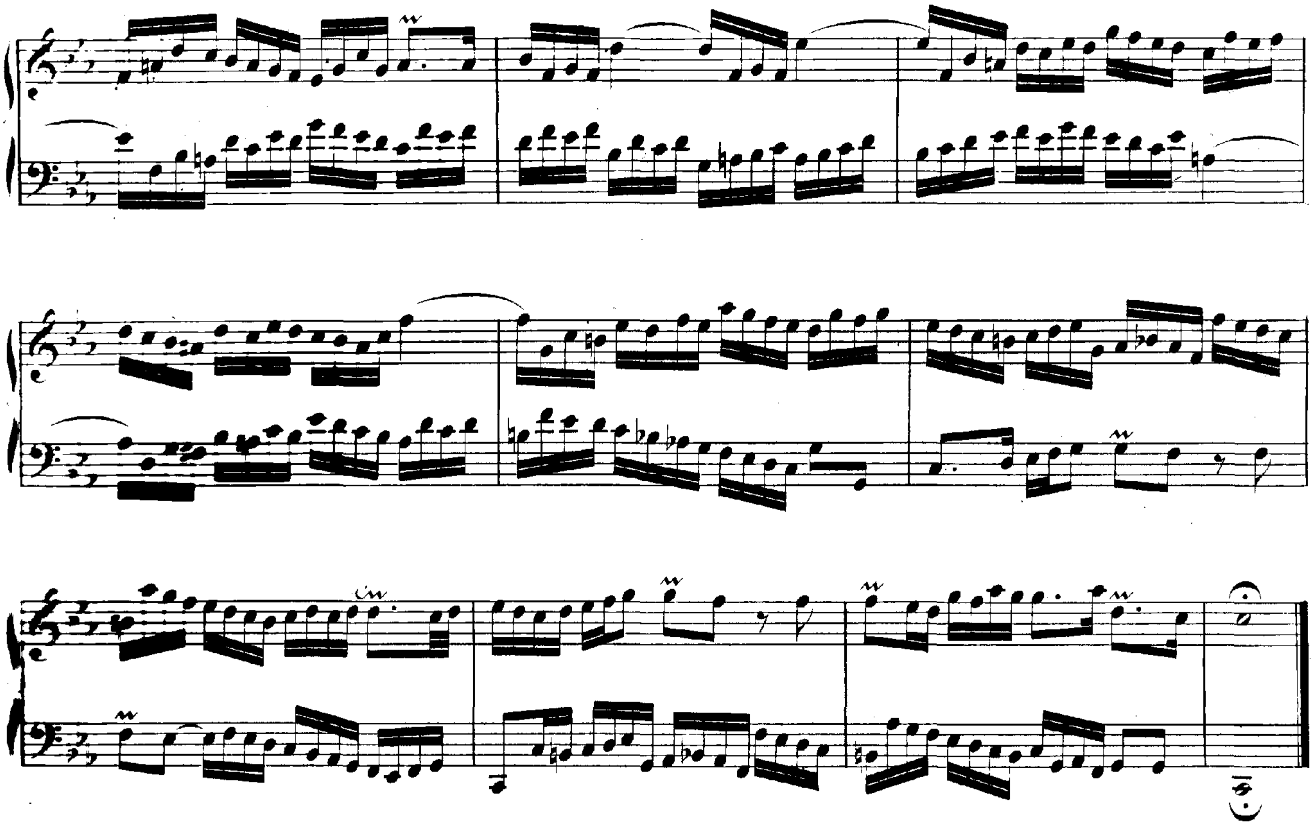

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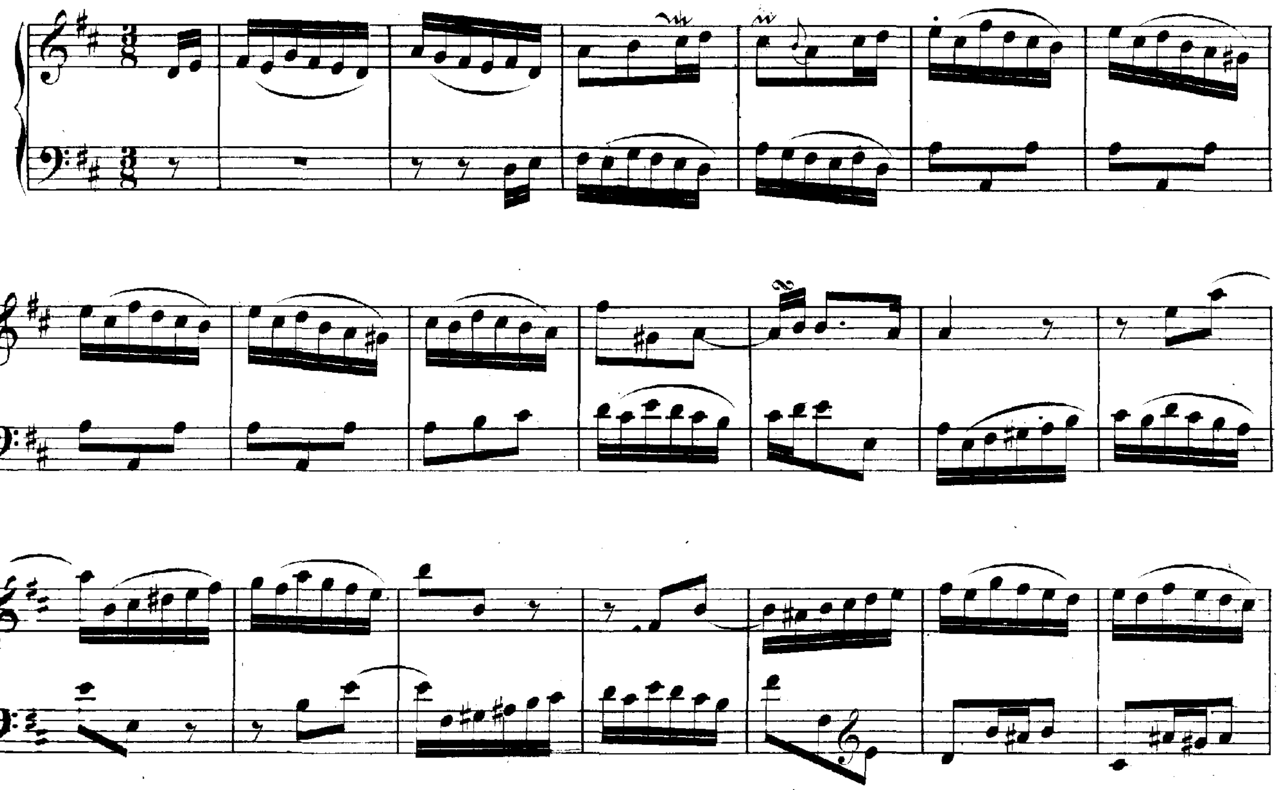

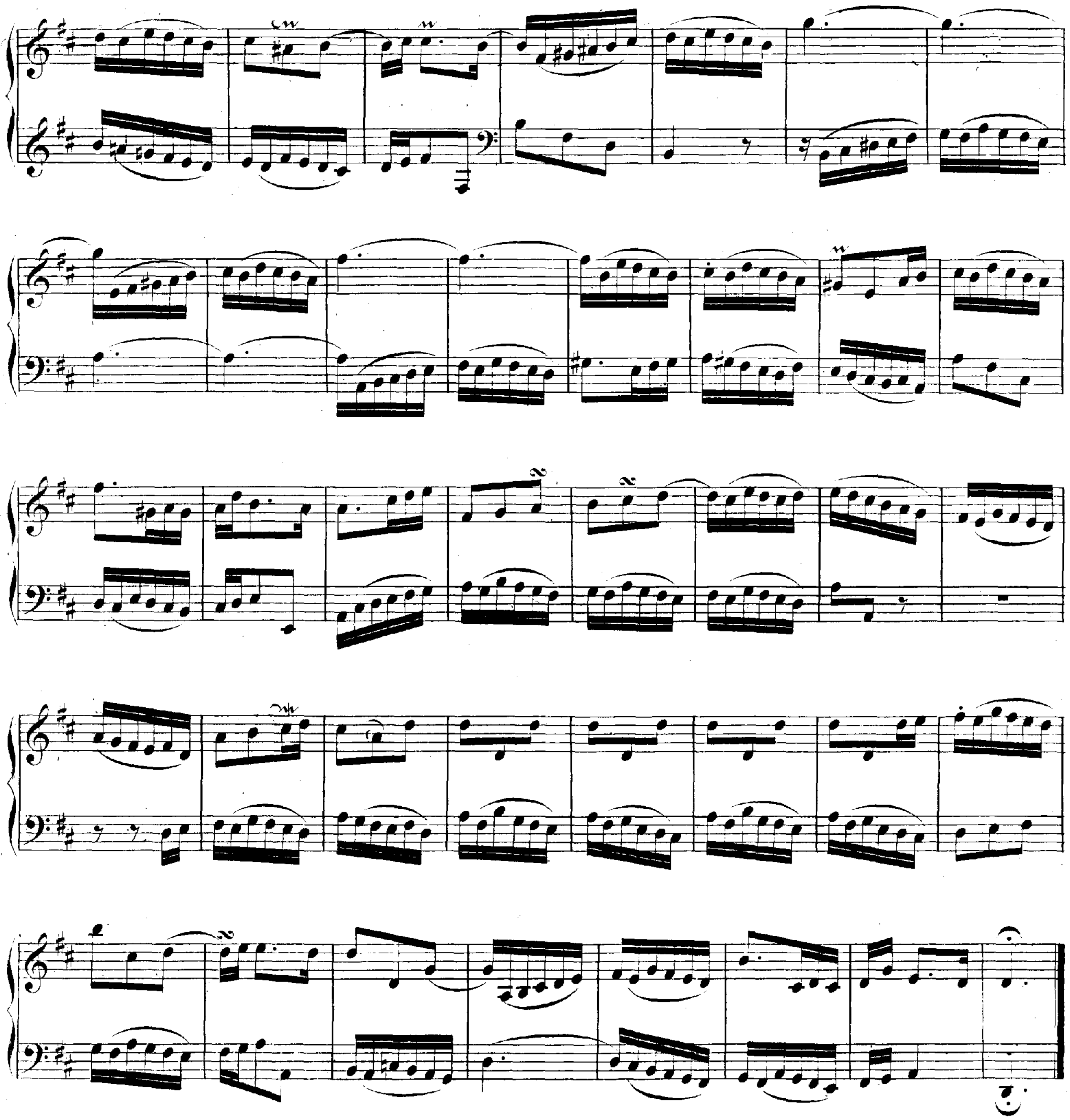

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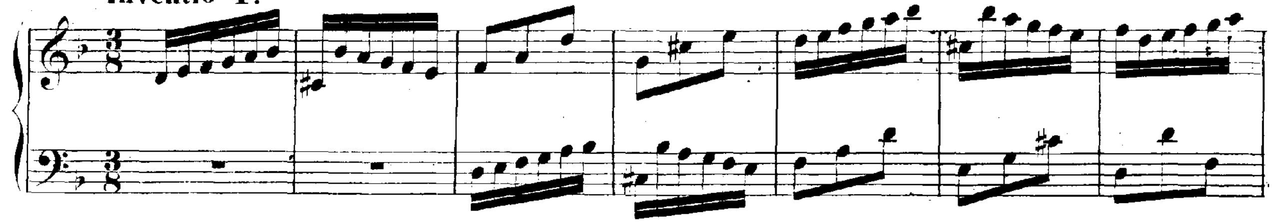

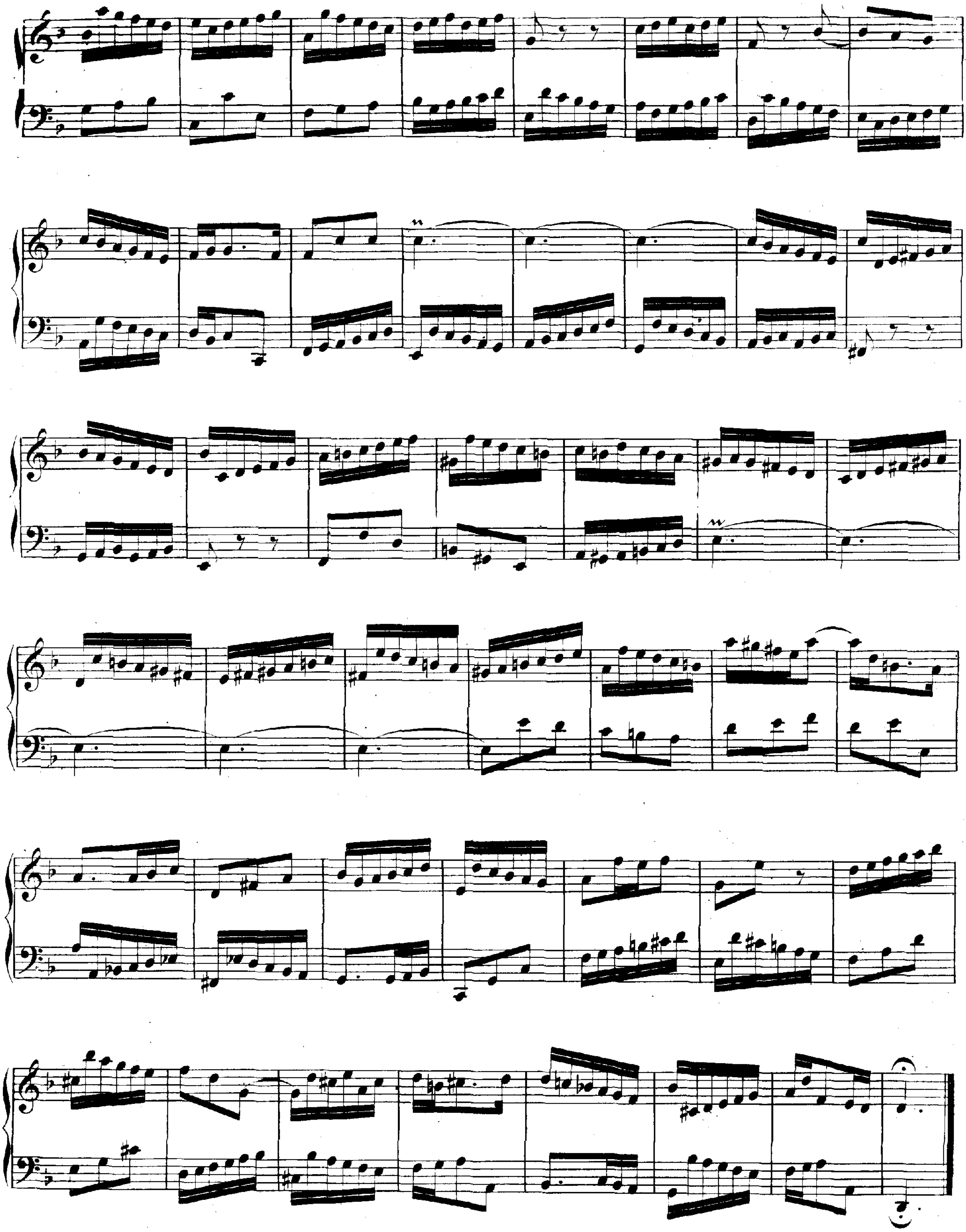

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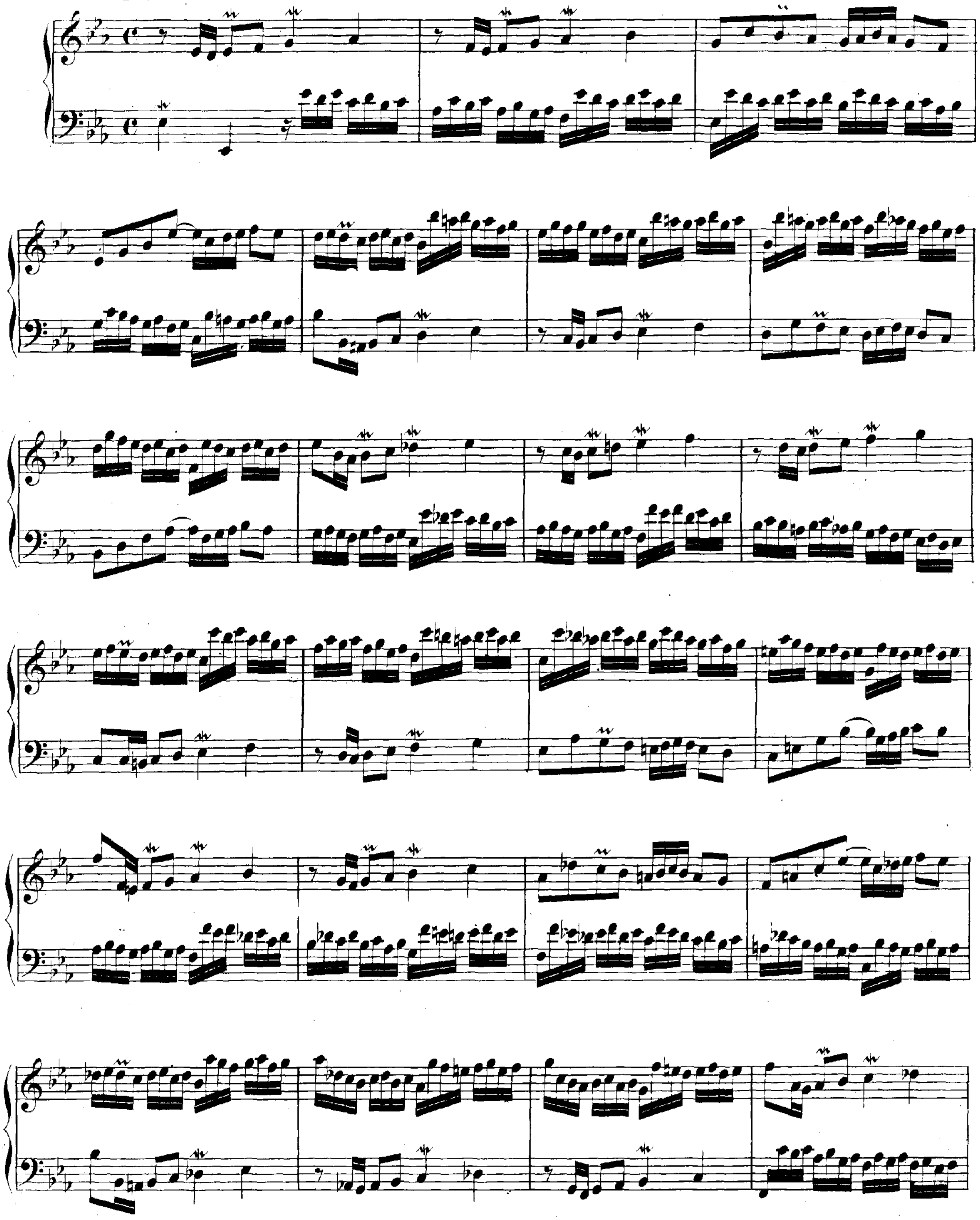

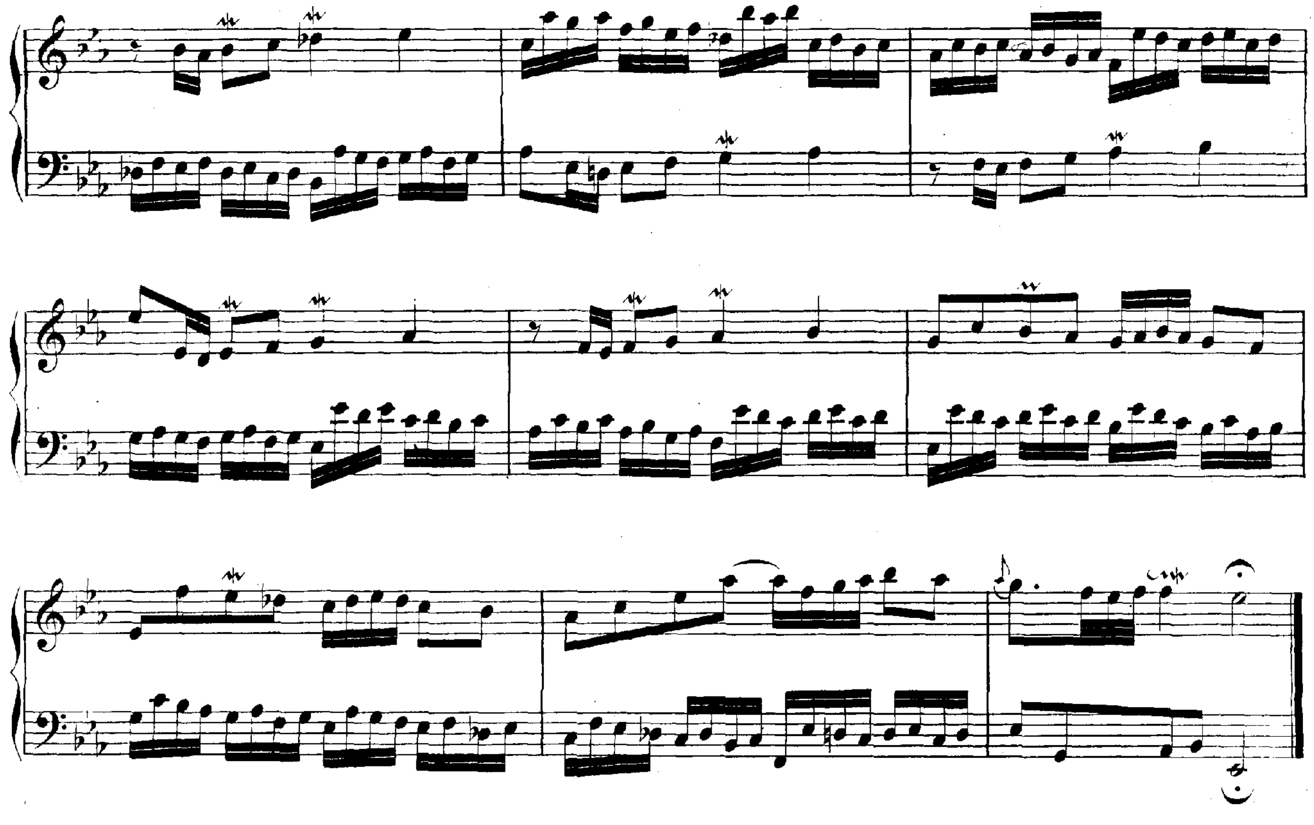

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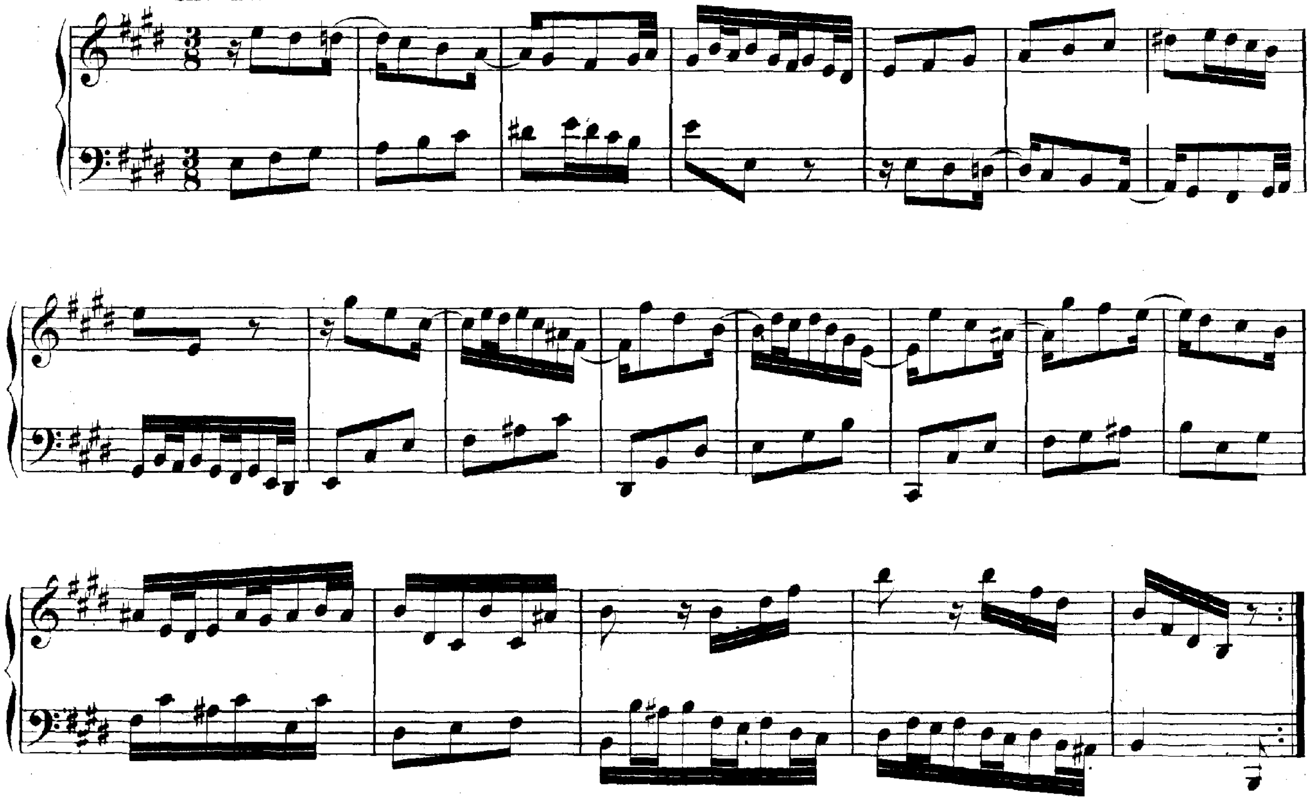

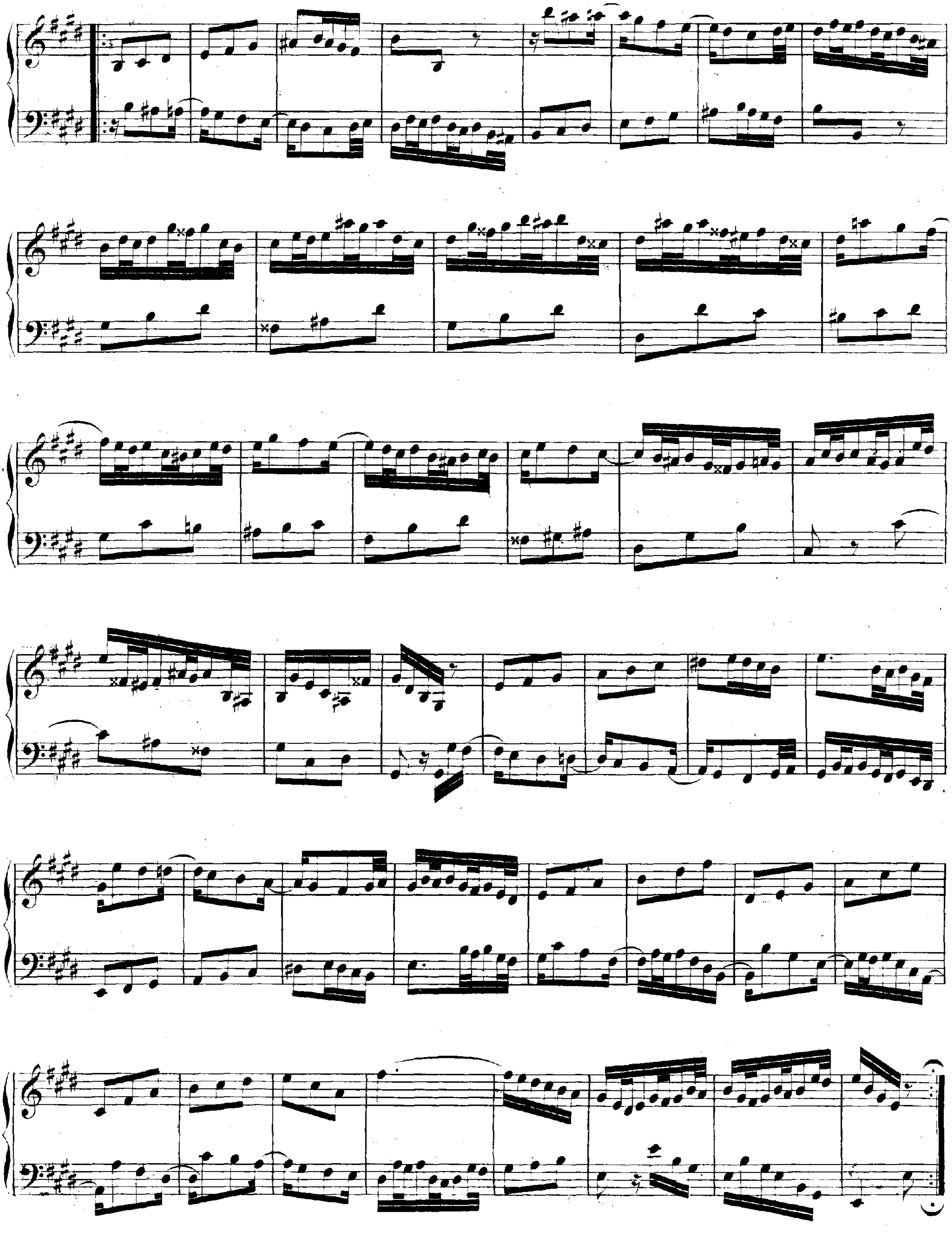

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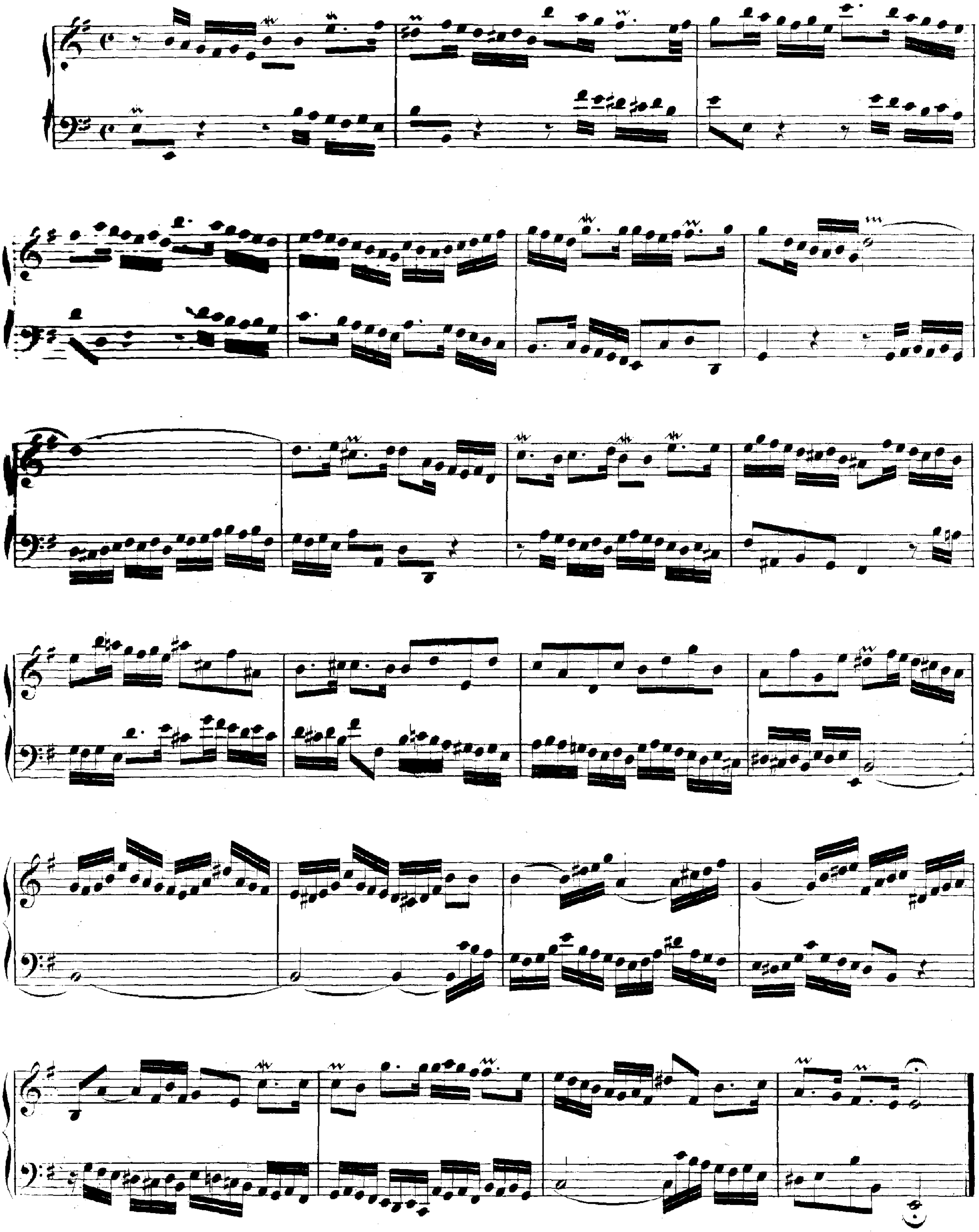

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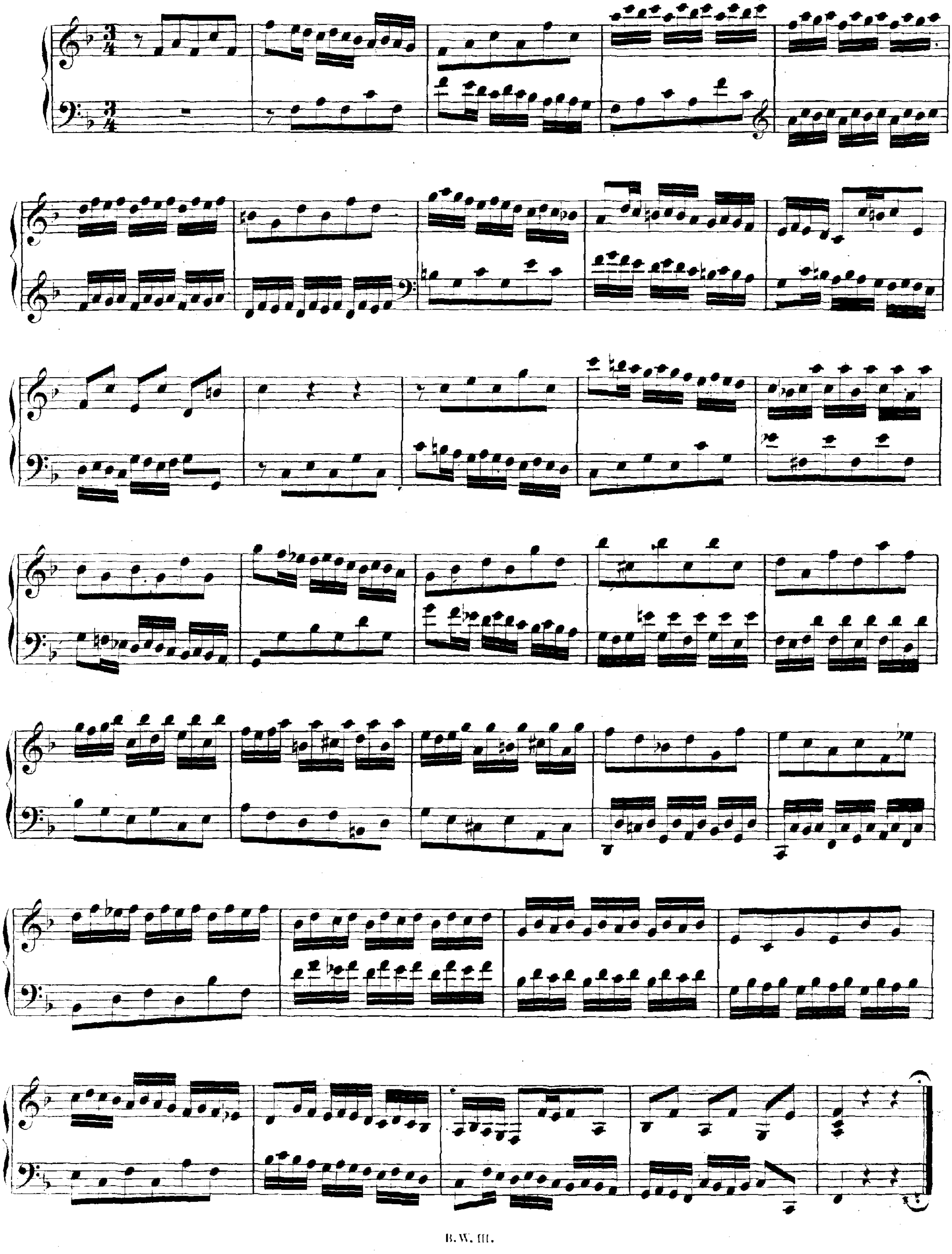

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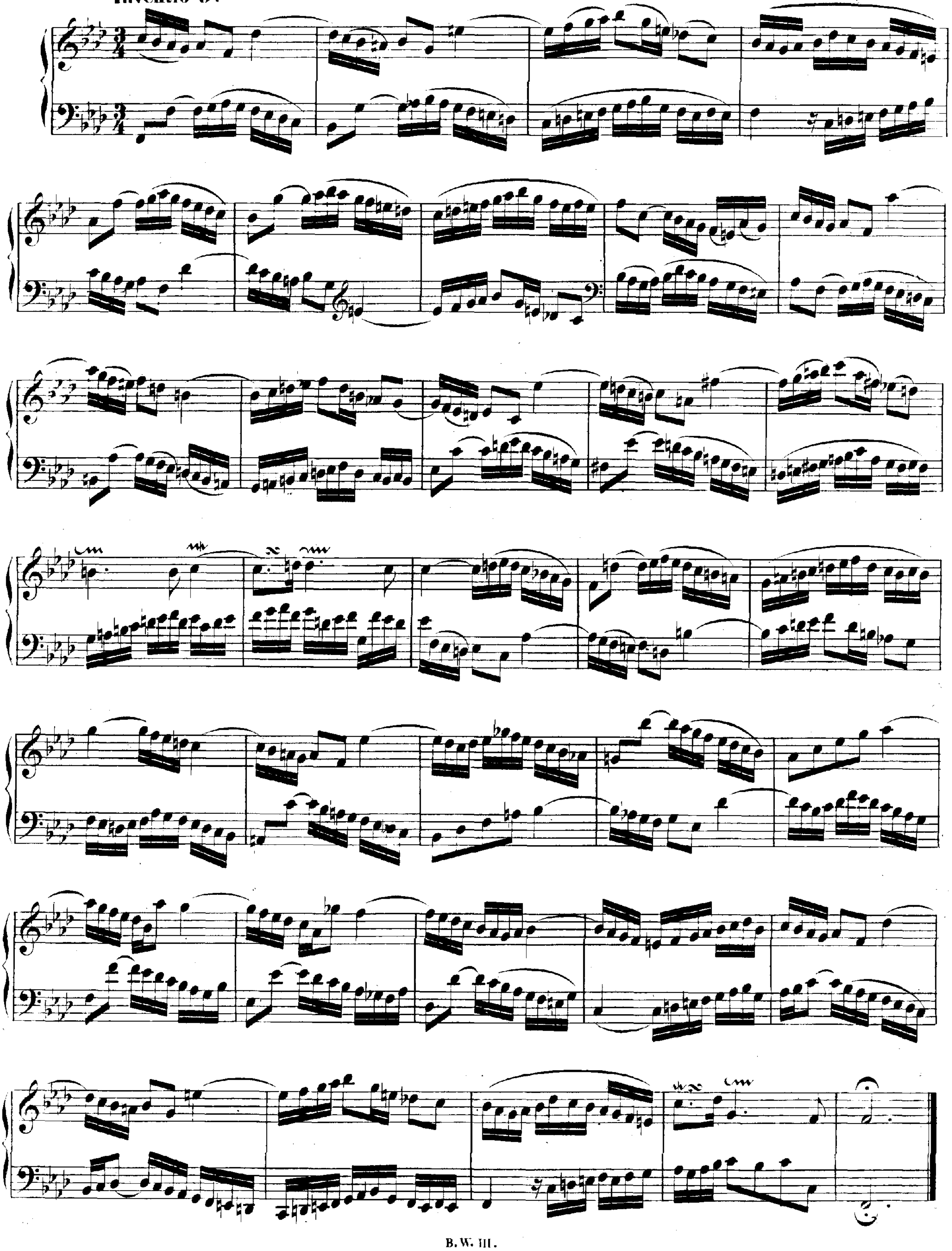

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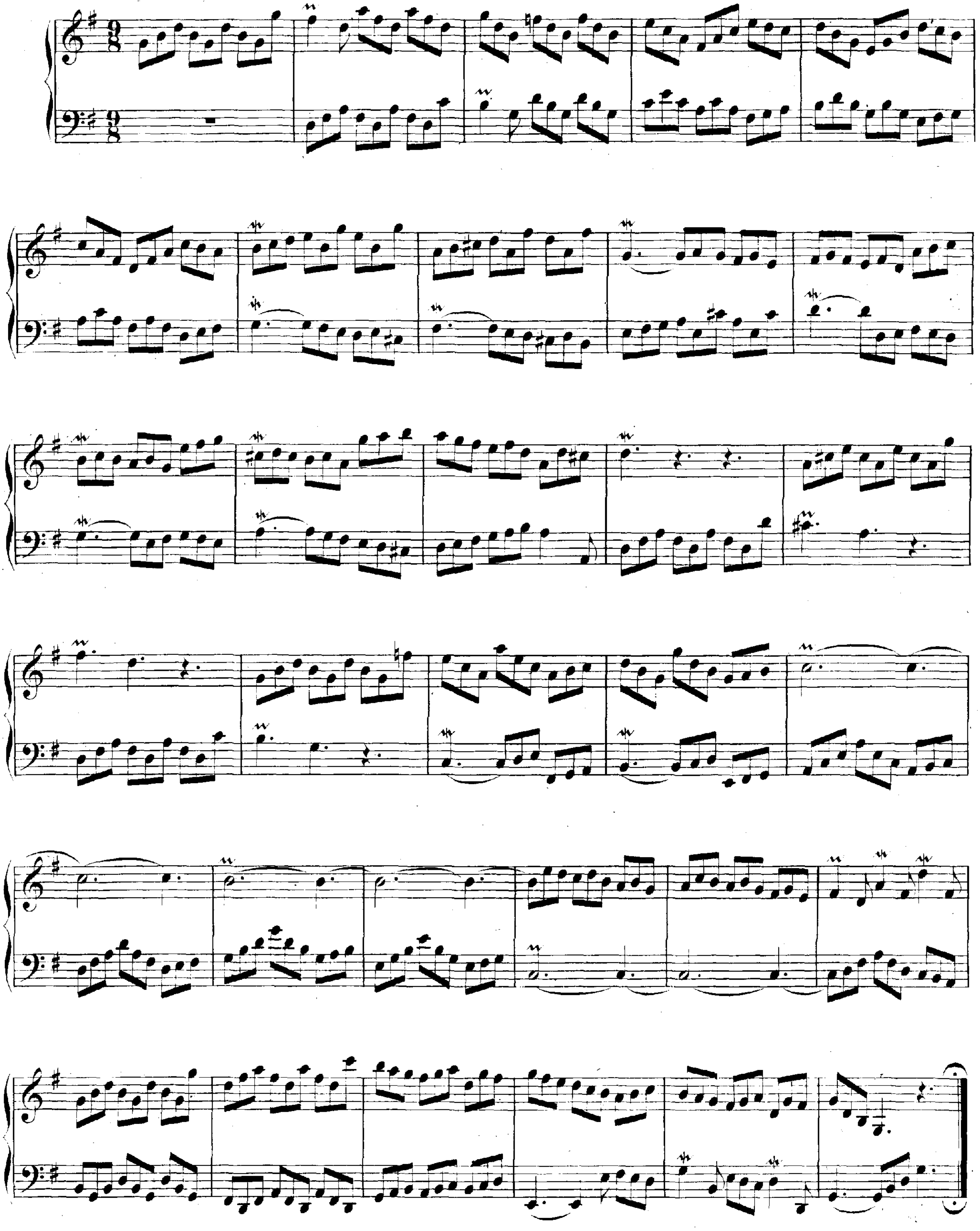

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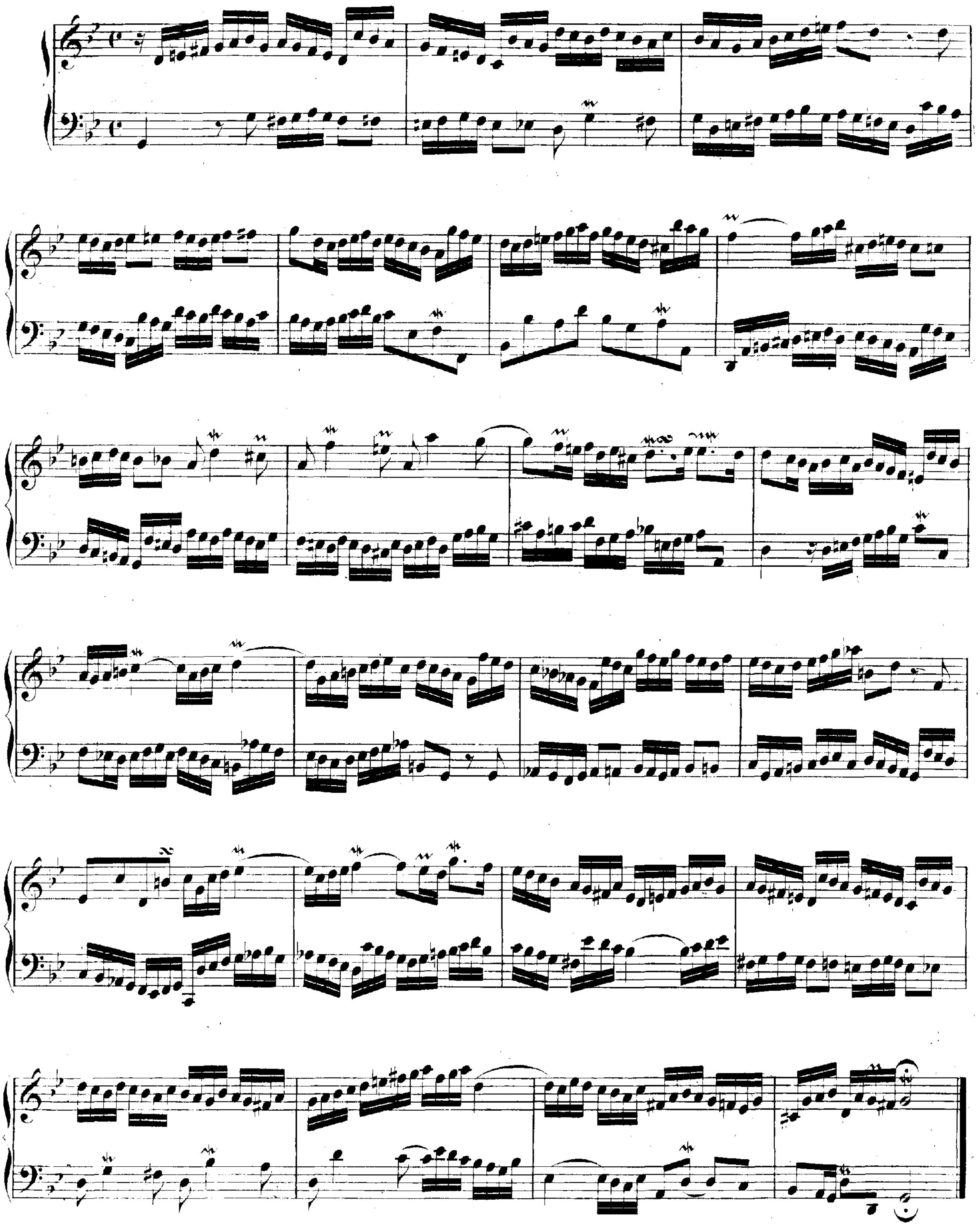

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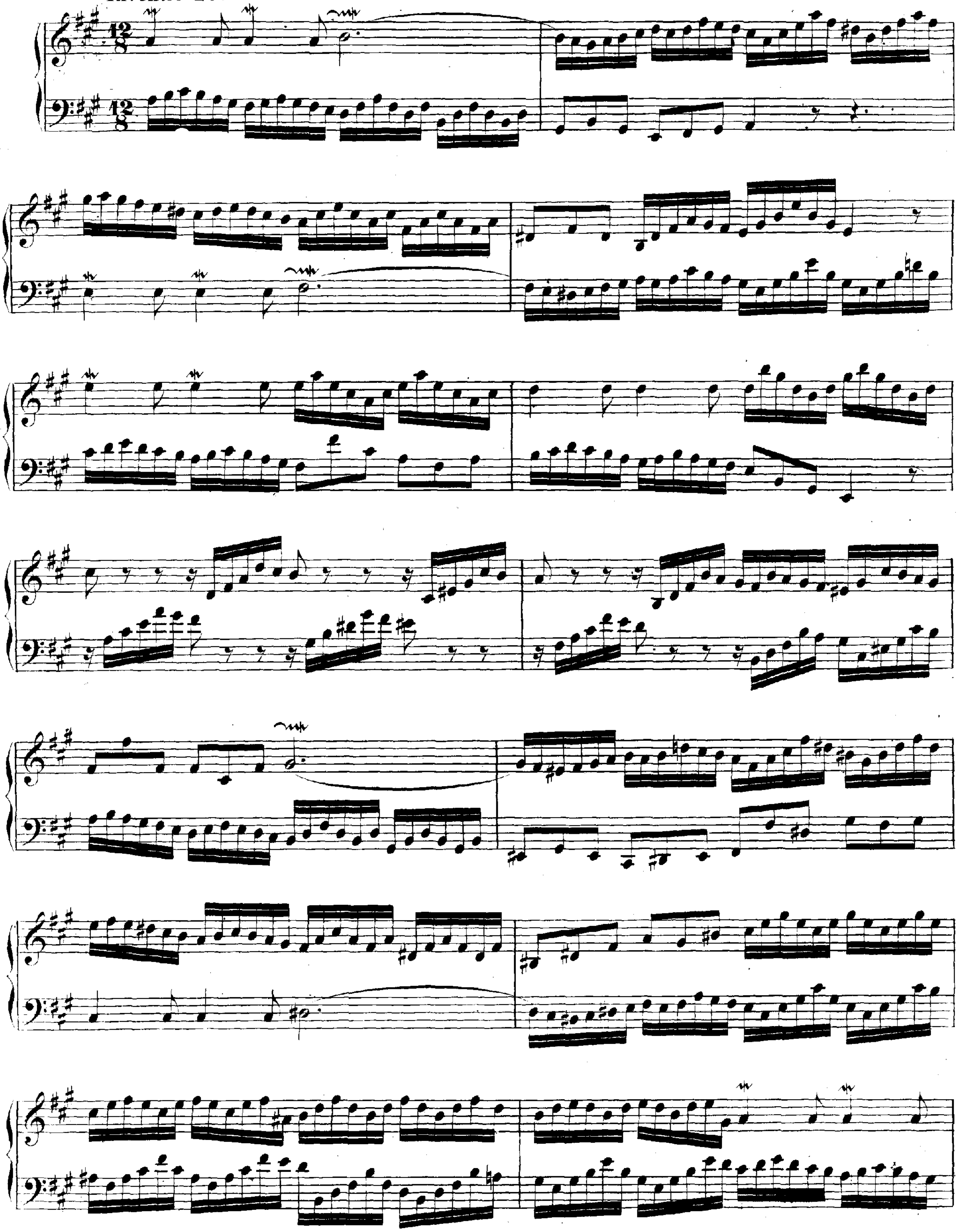

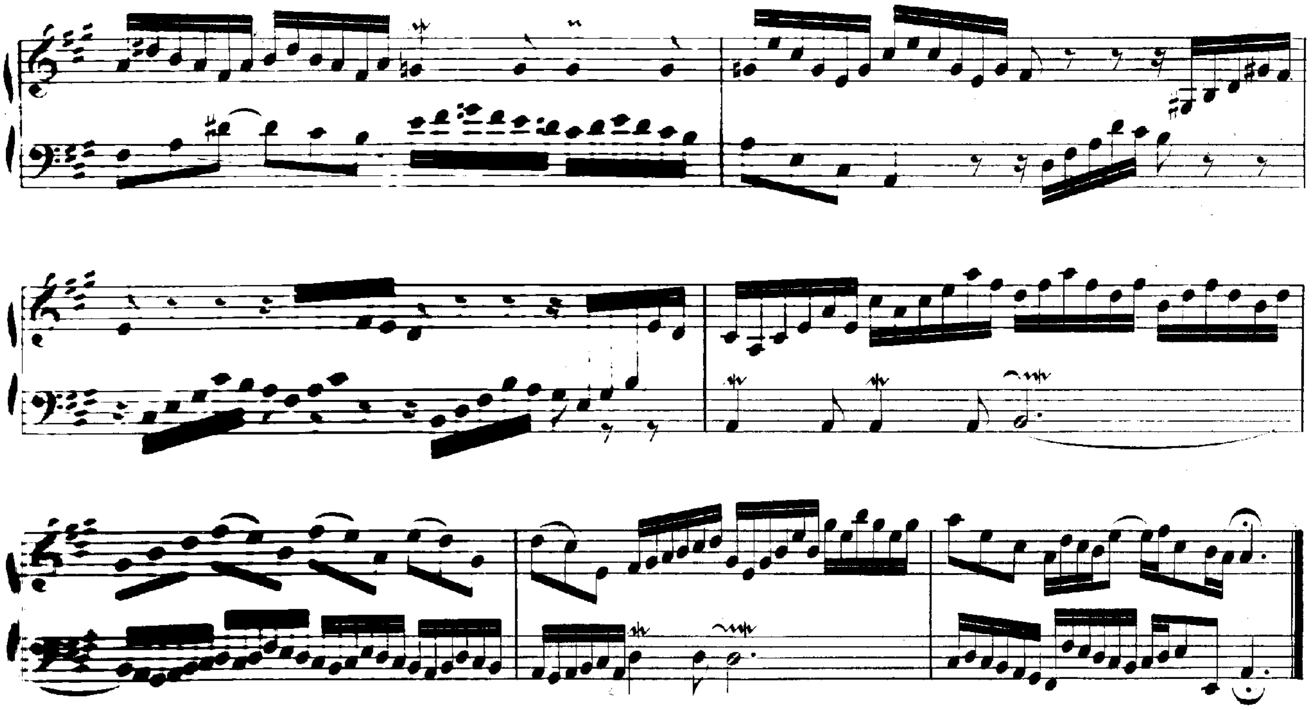

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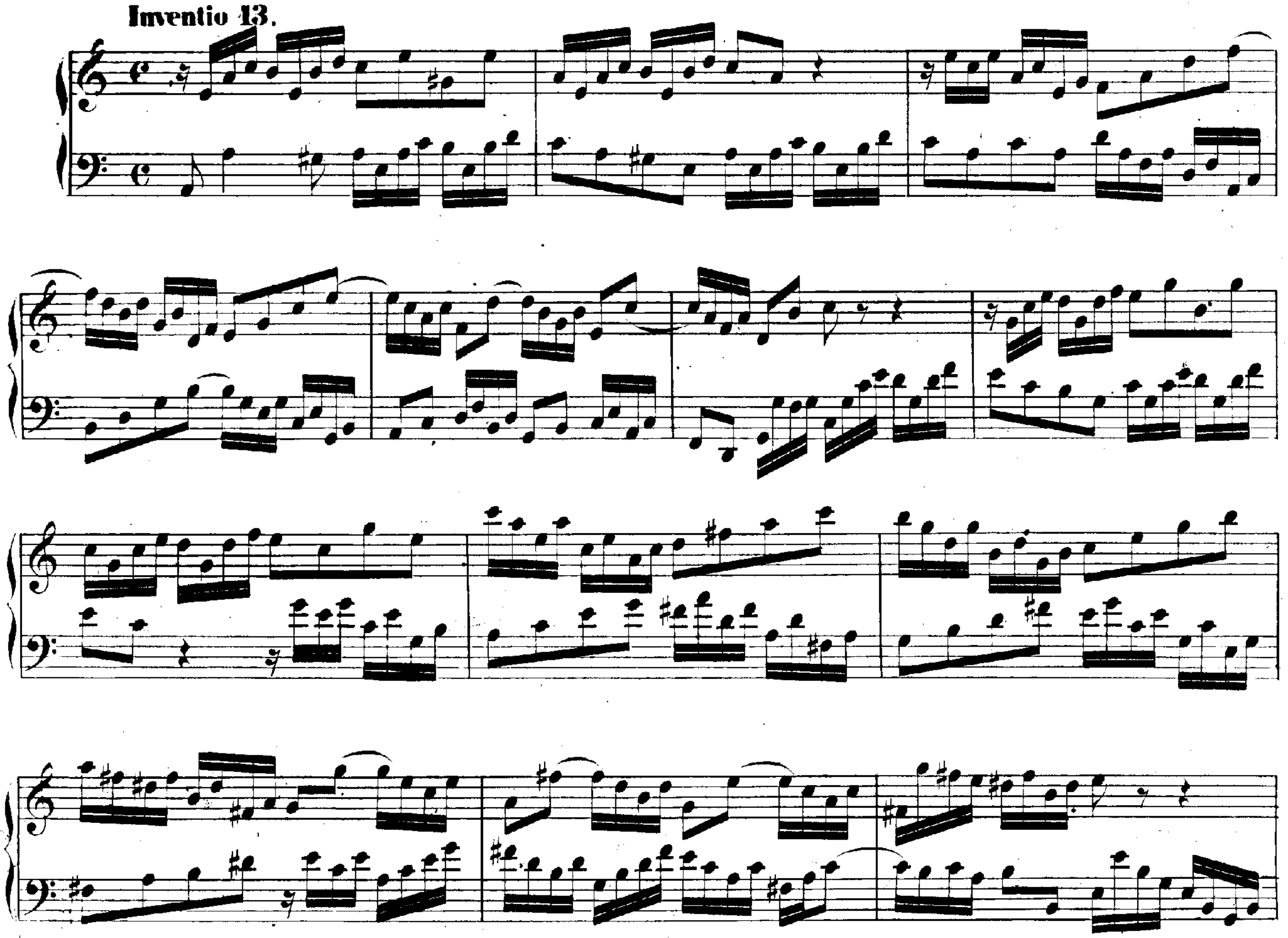

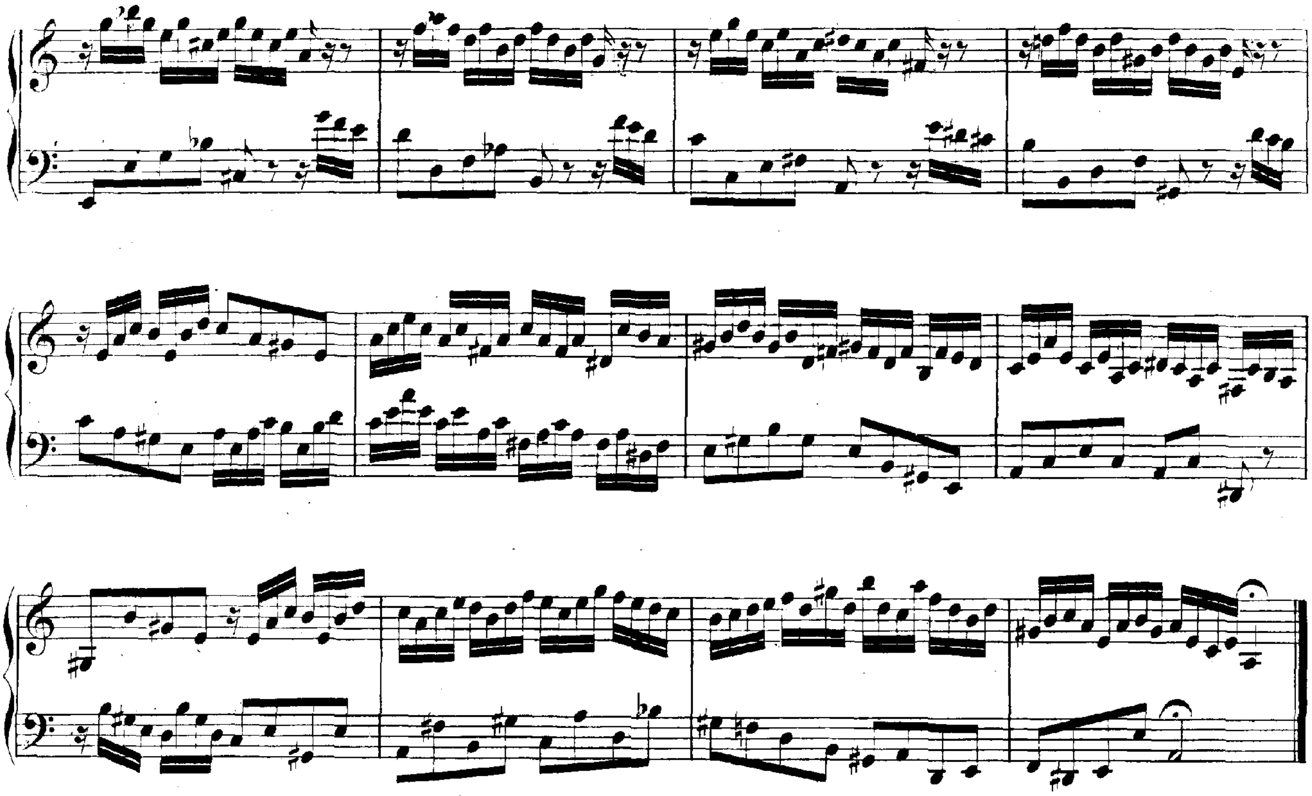

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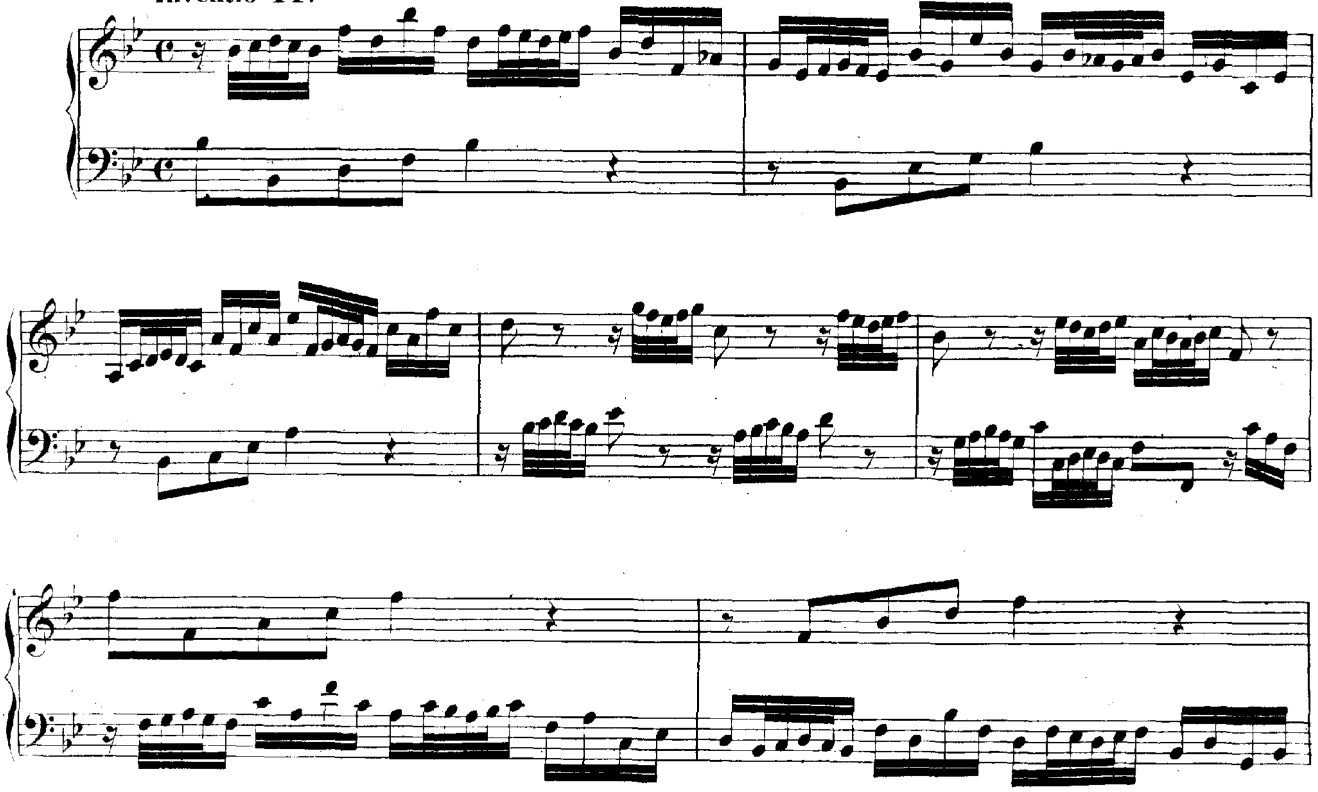

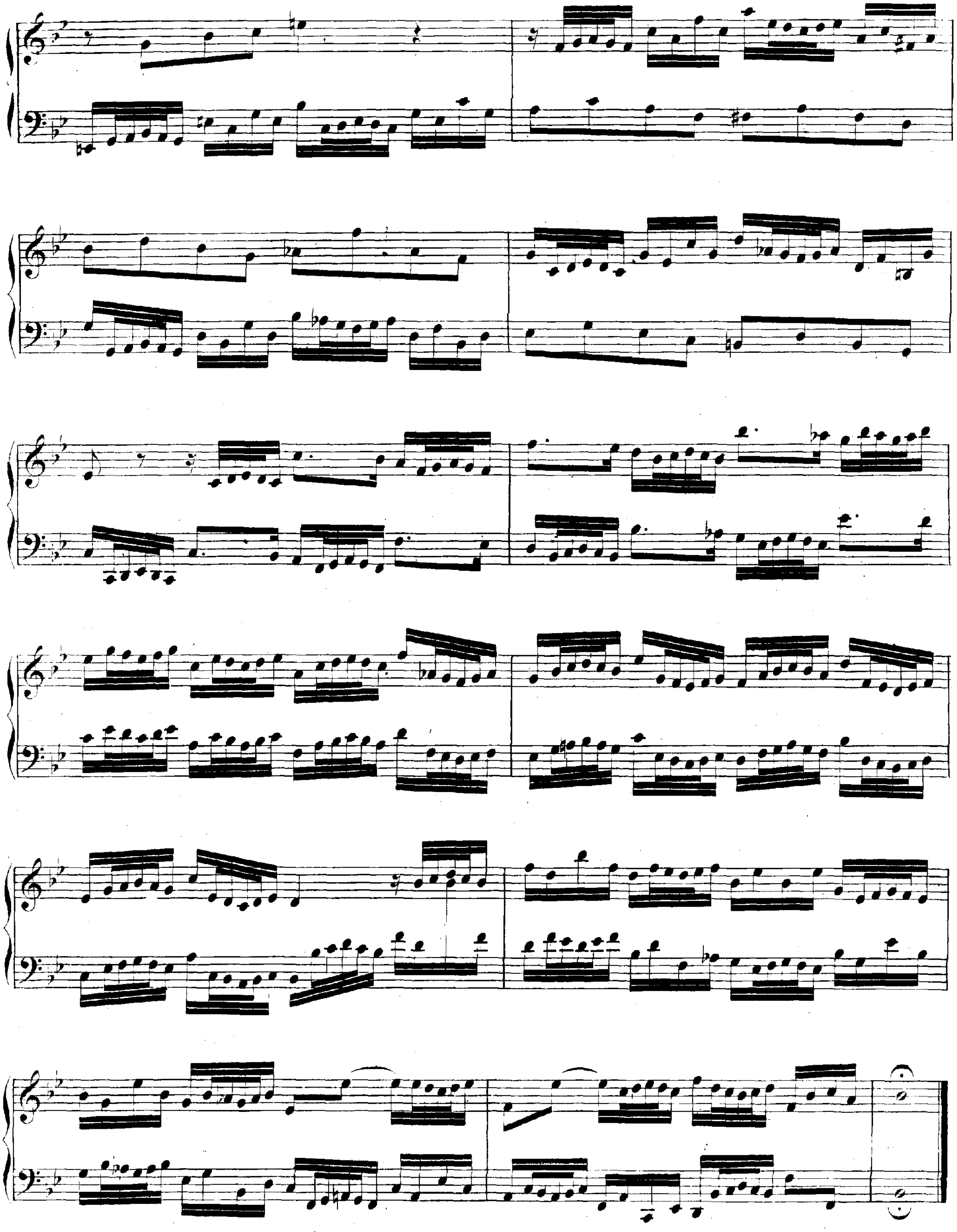

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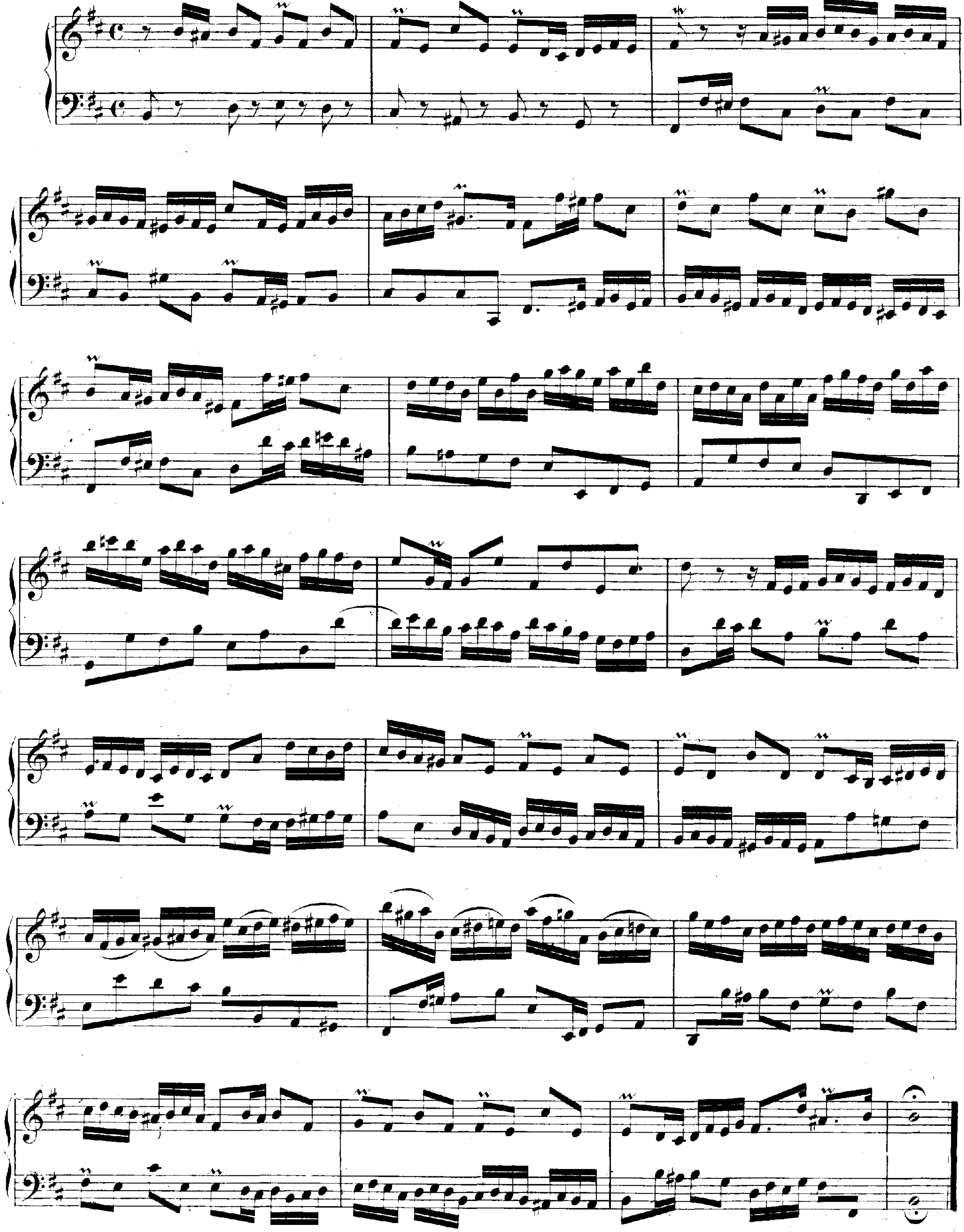

Sequuntur adhuc XV Sinfoniae tribus vocibus obligatis.

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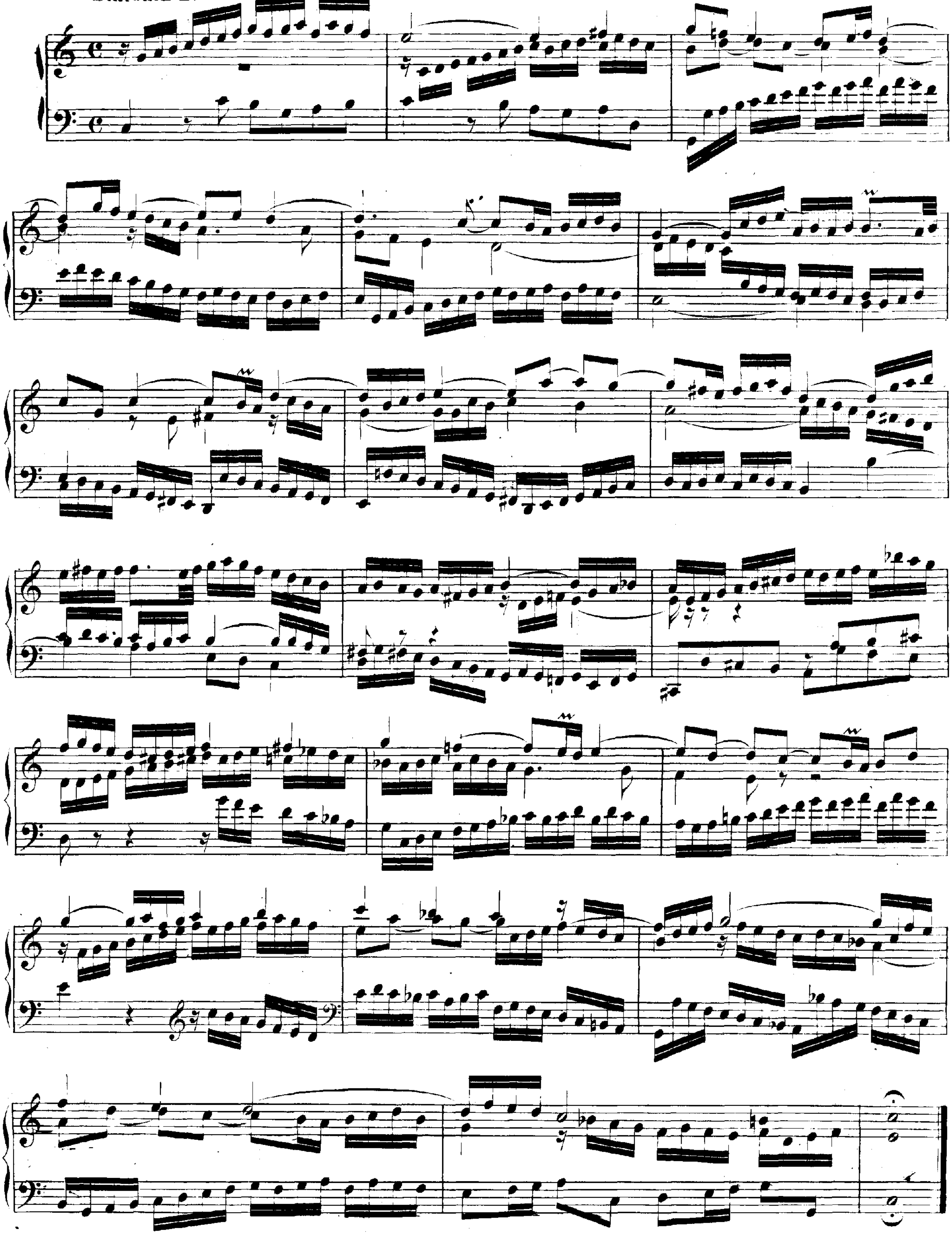

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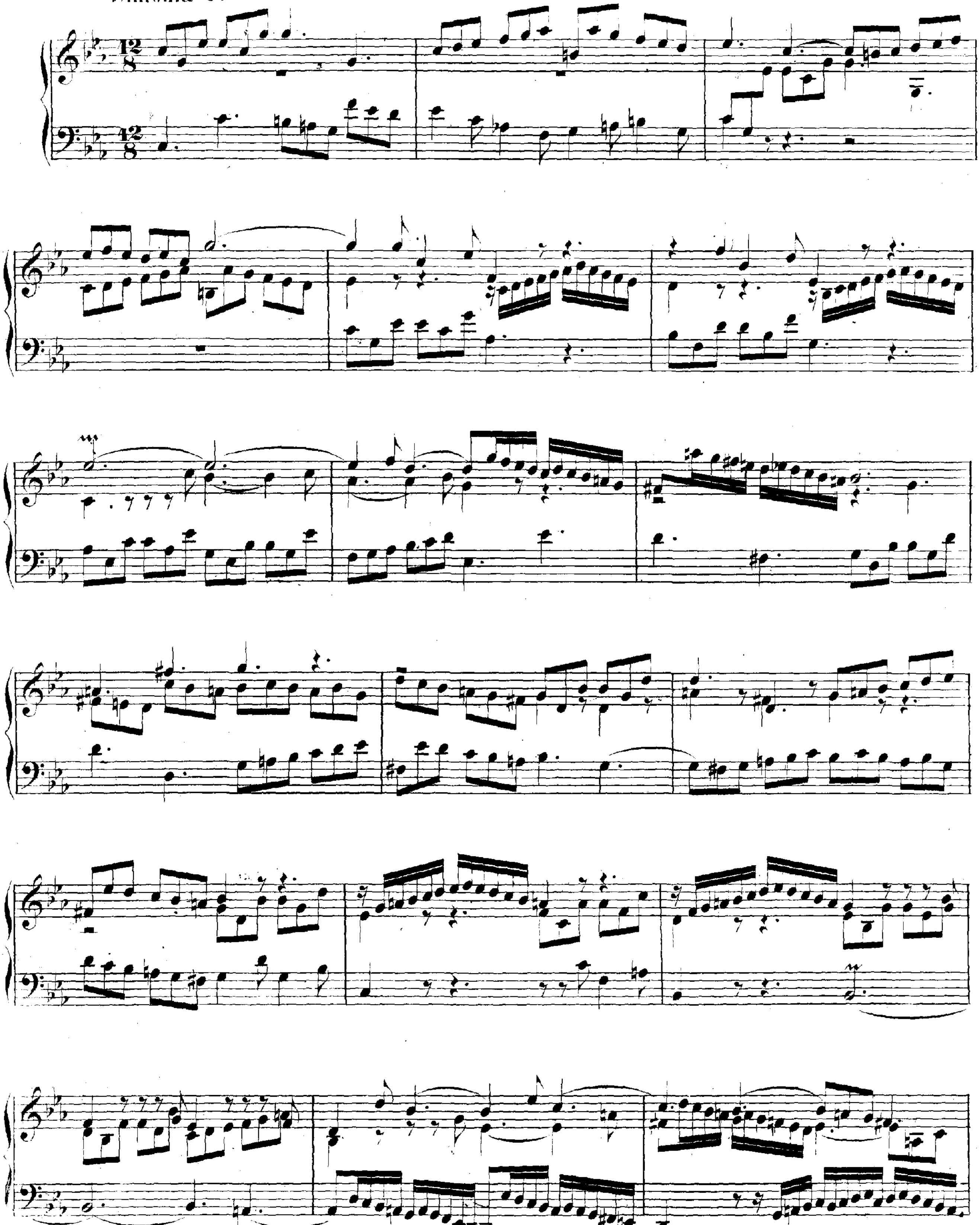

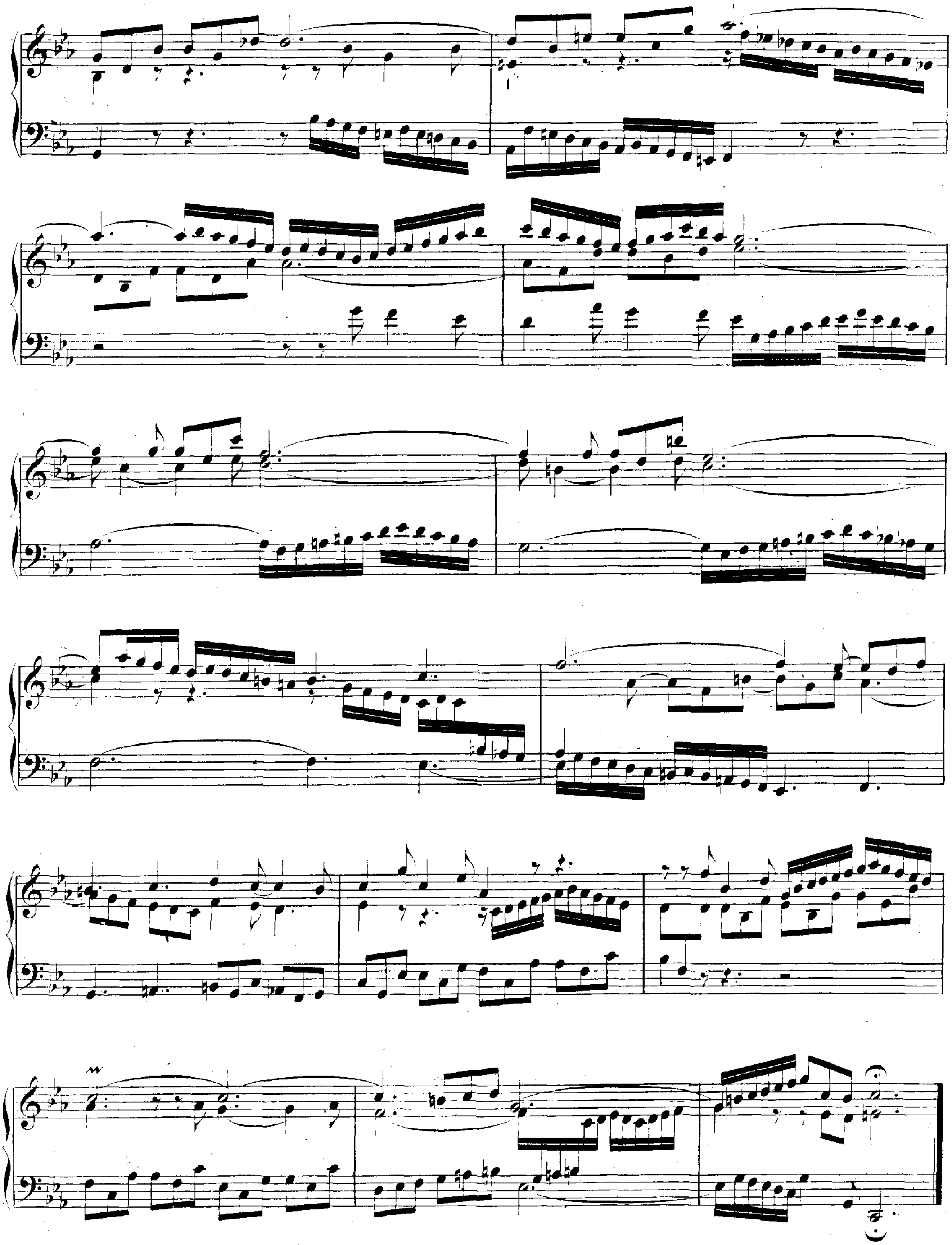

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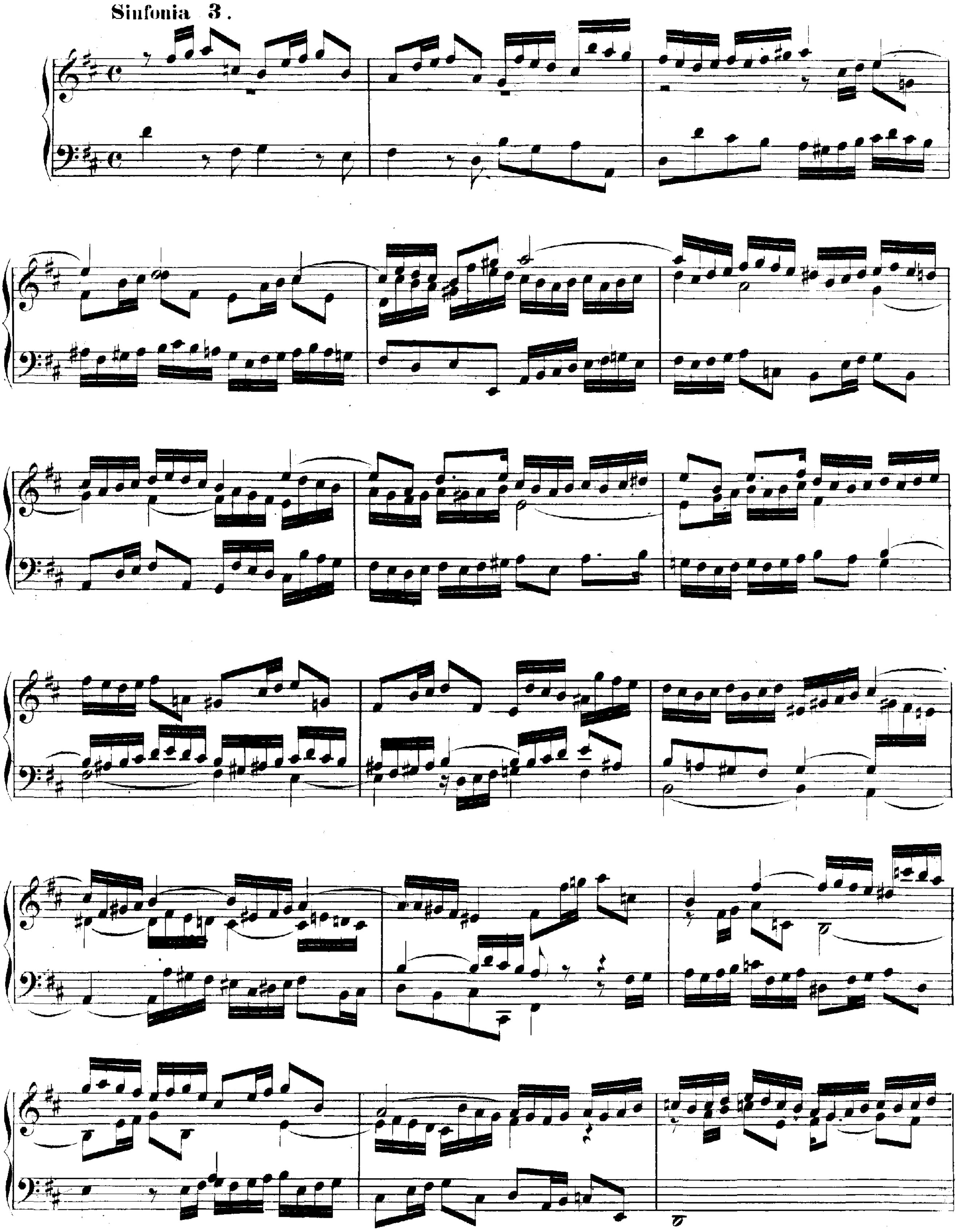

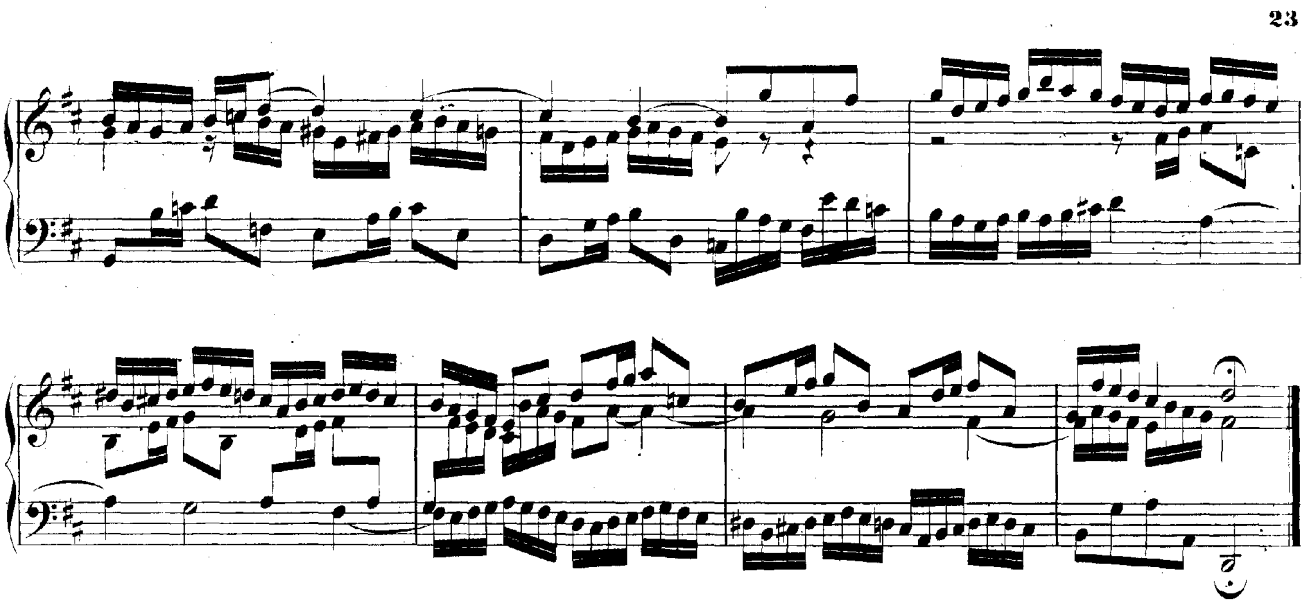

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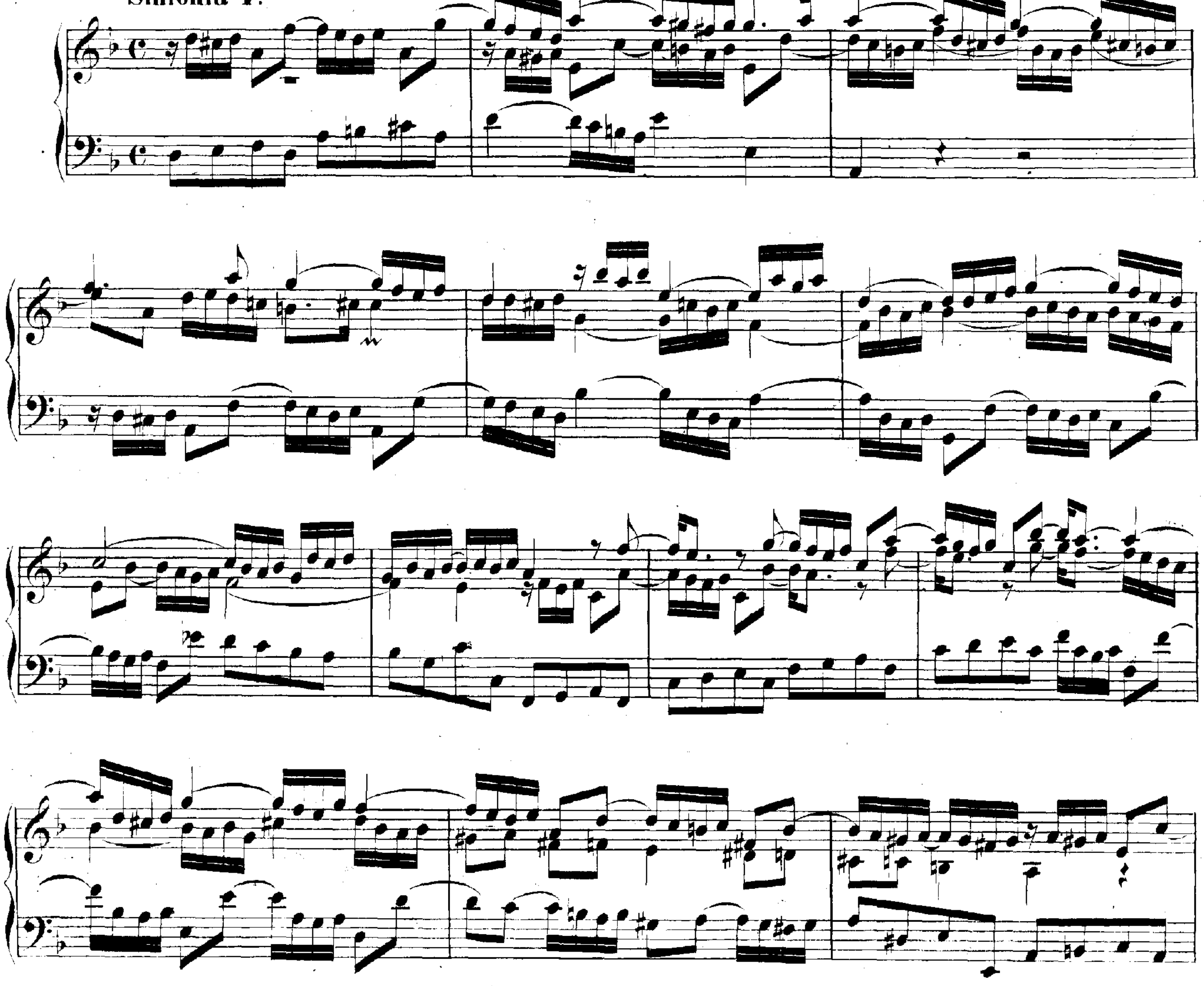

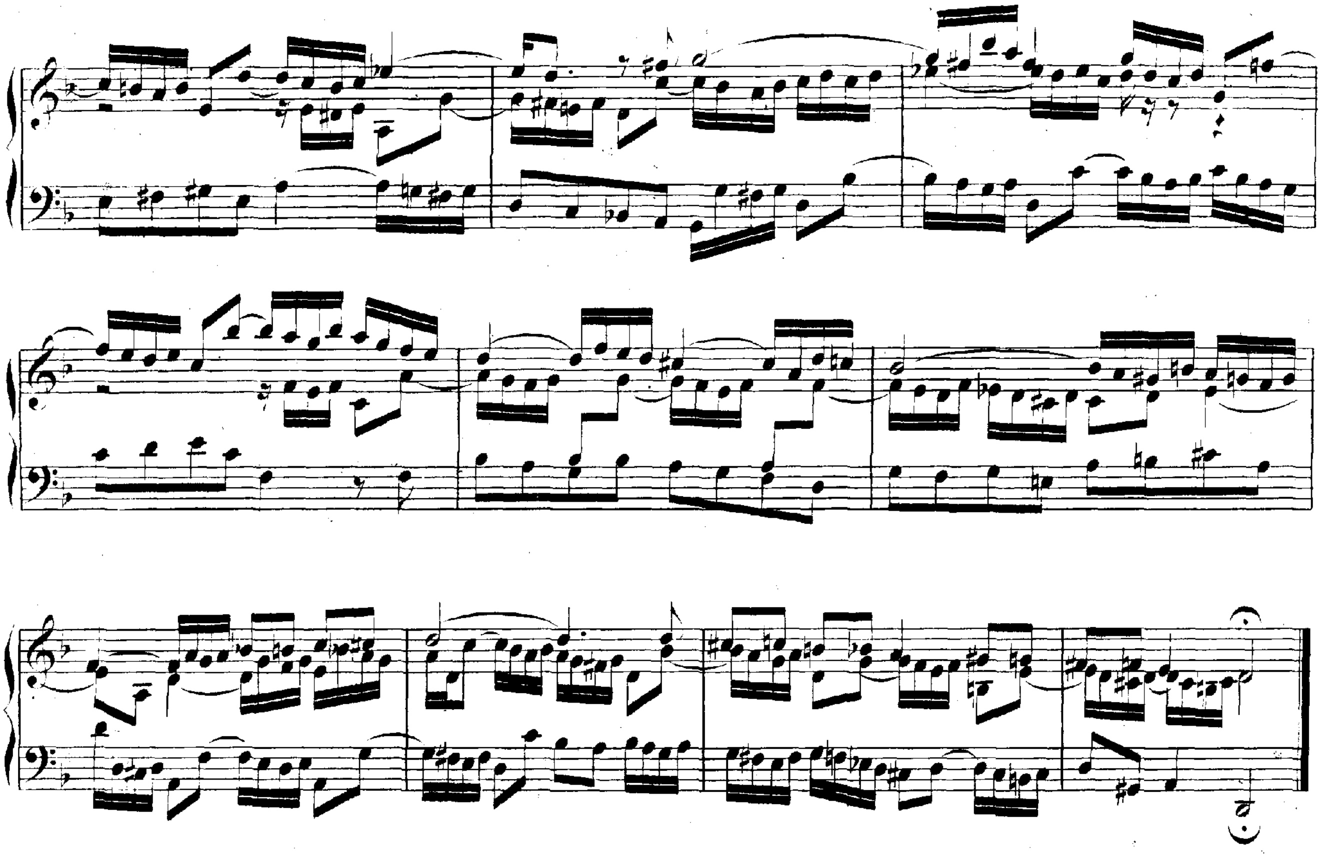

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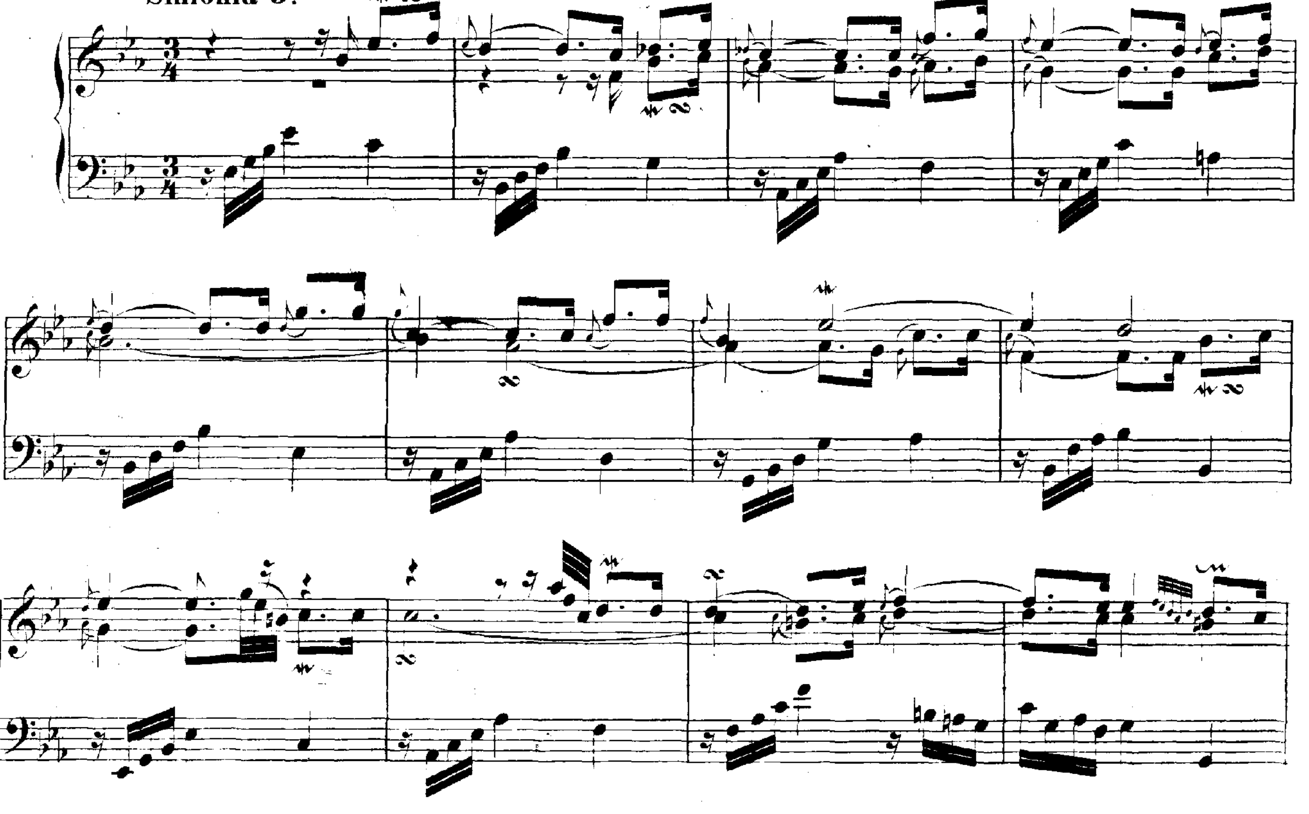

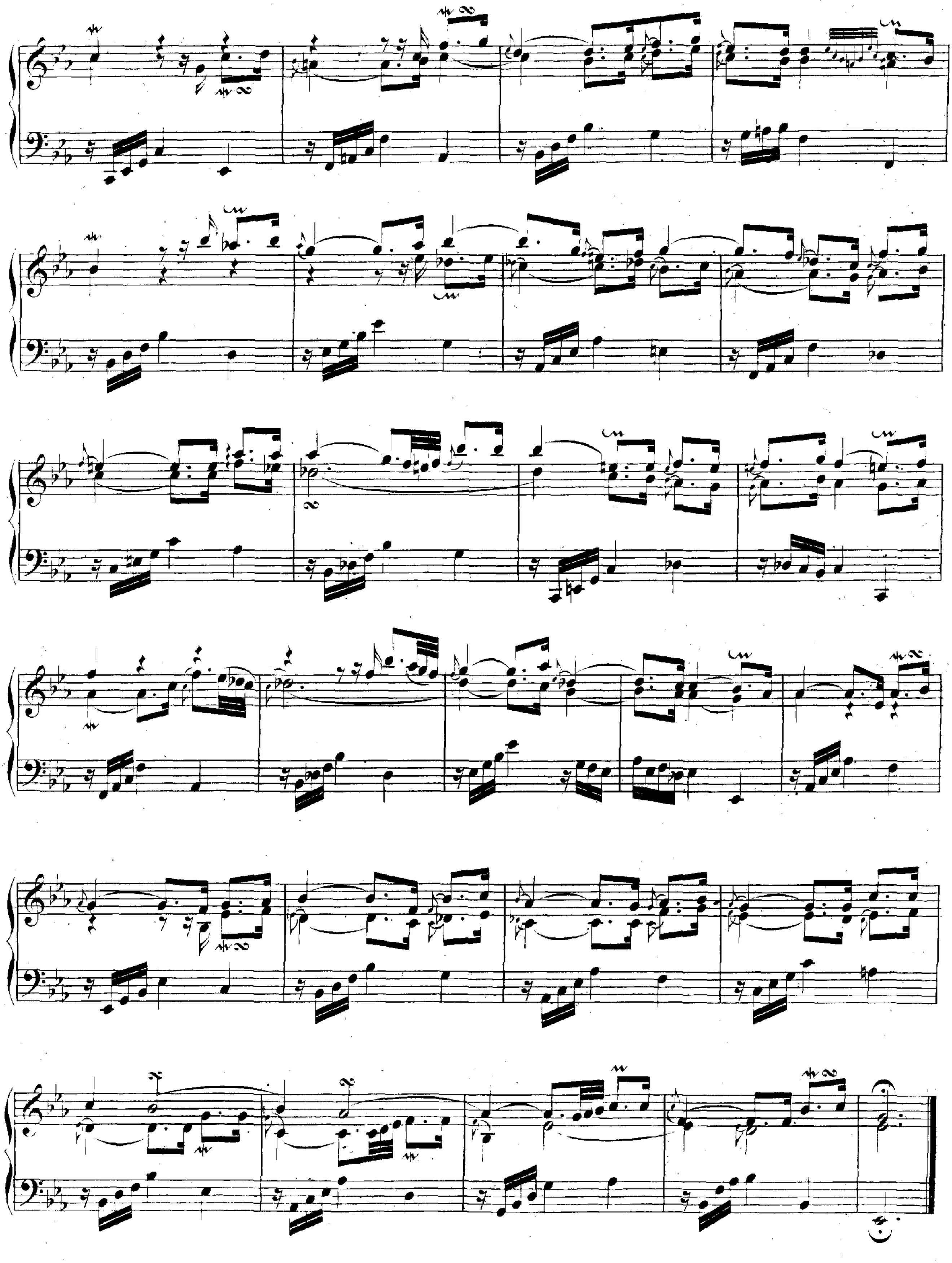

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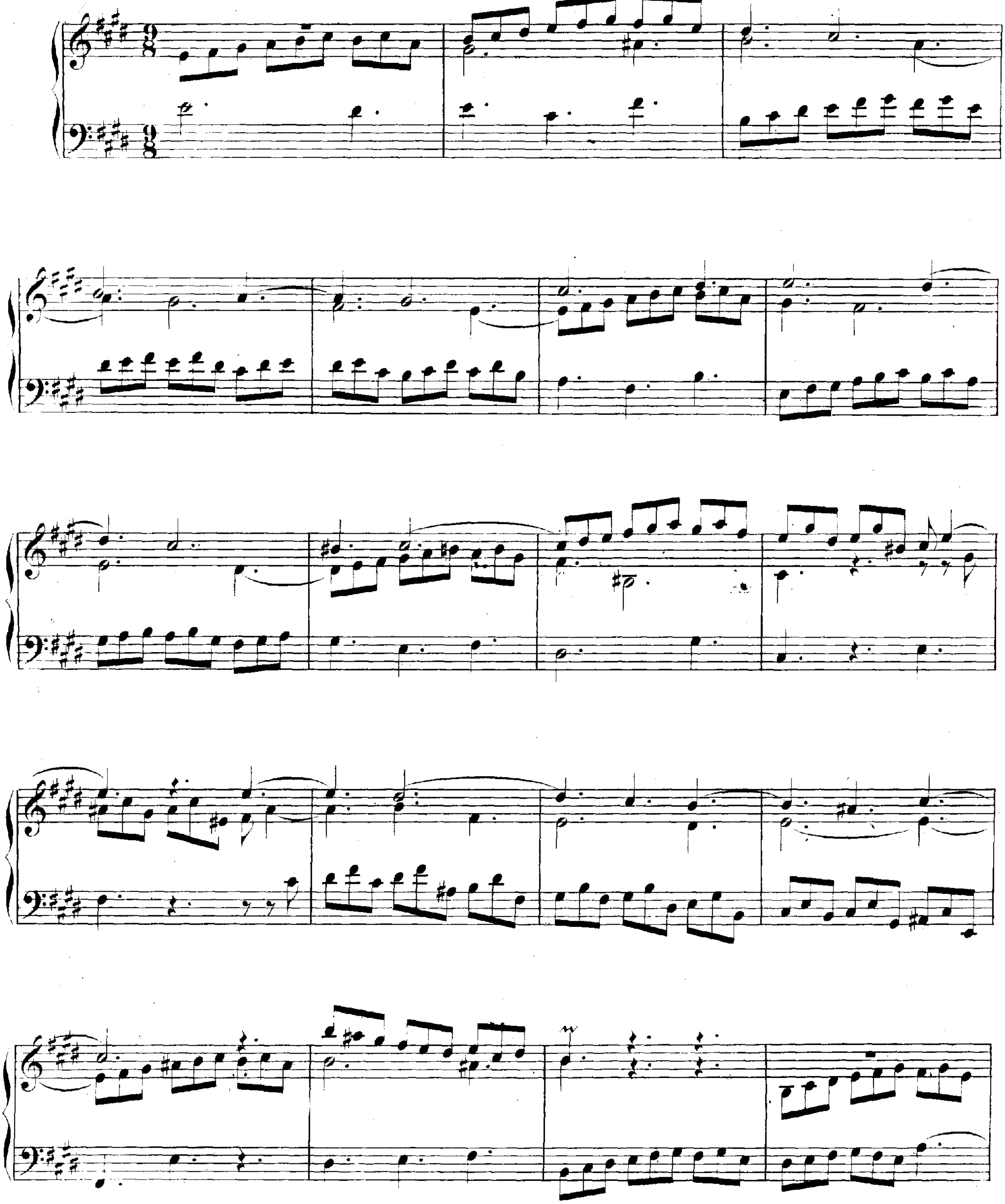

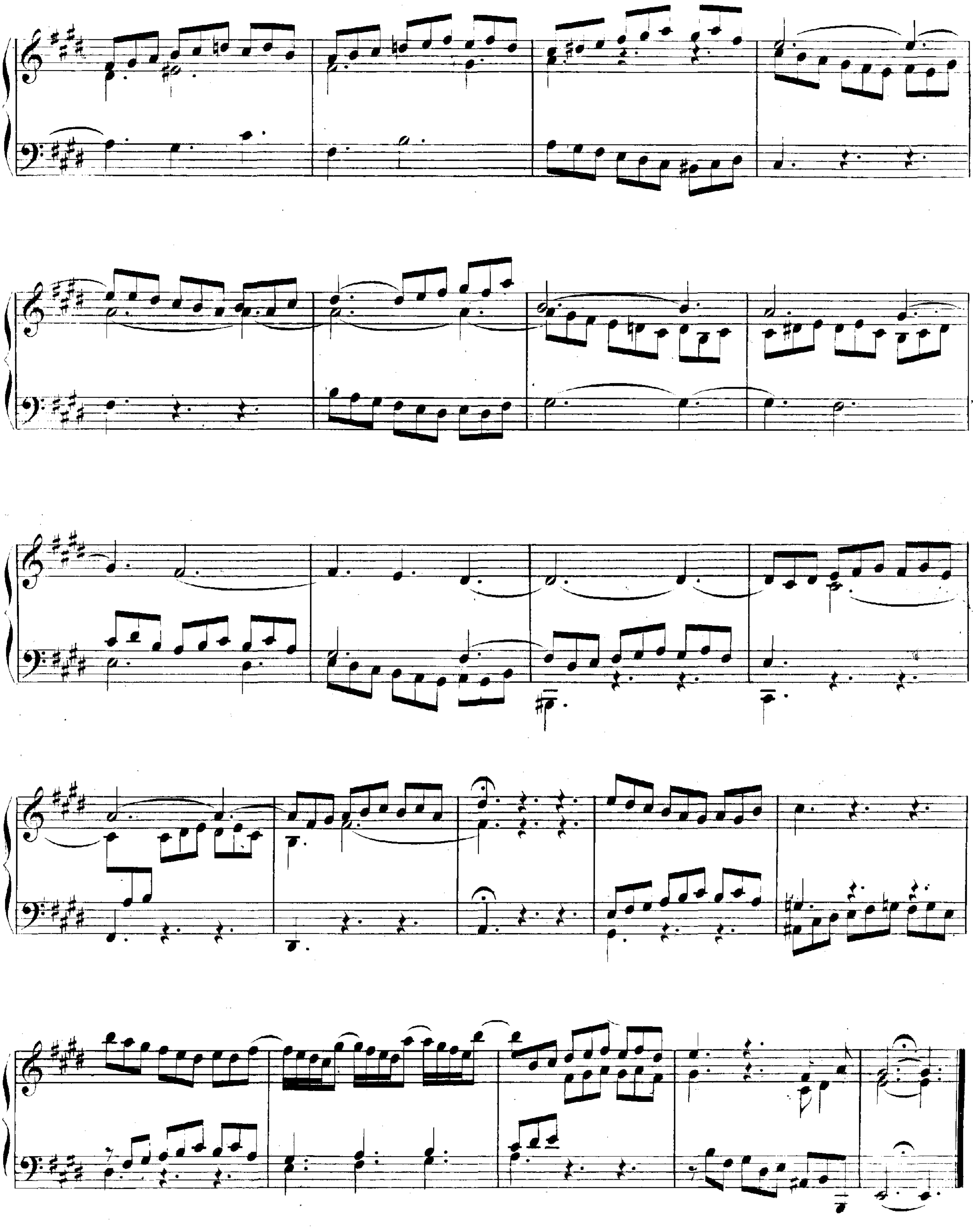

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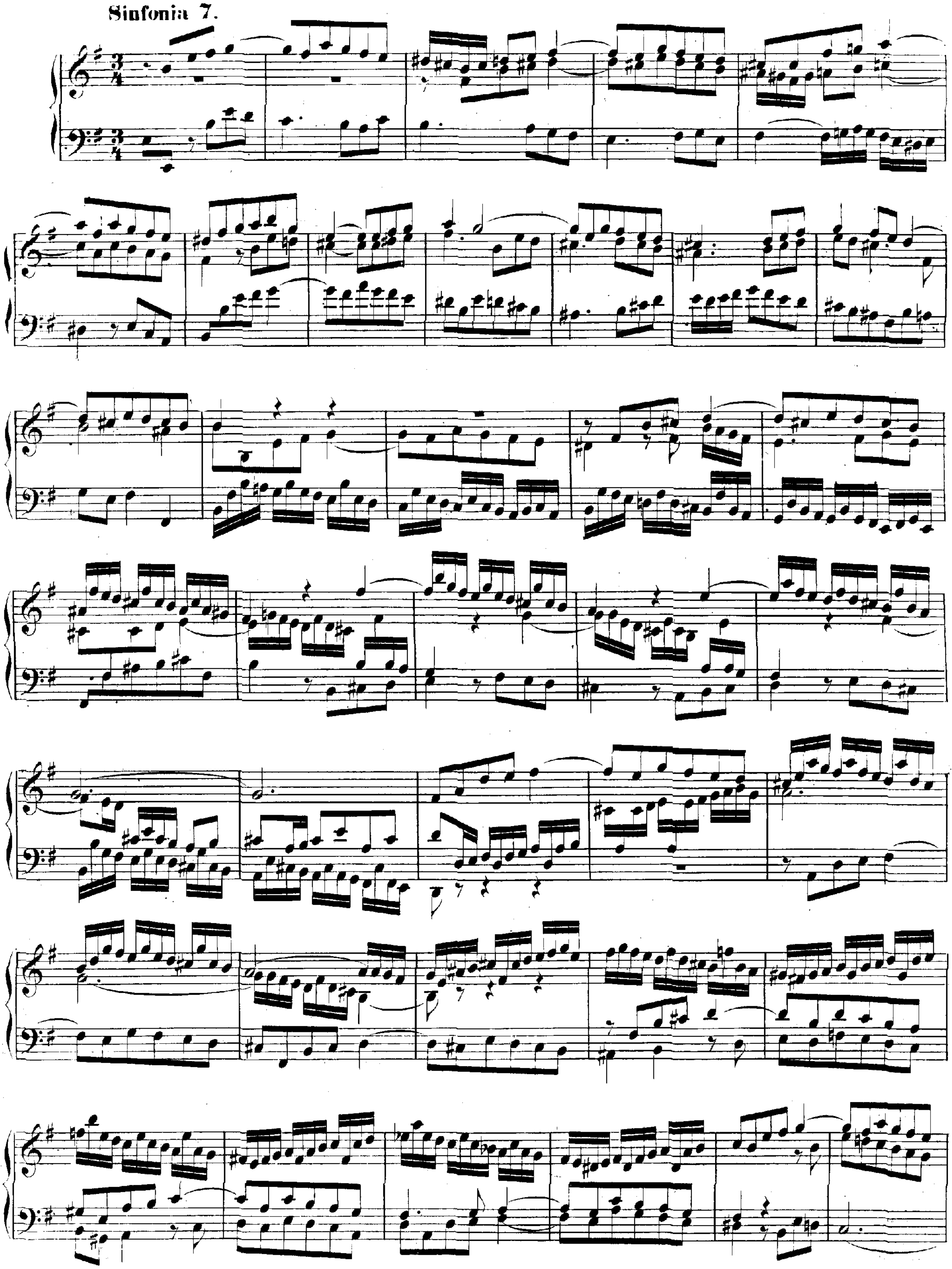

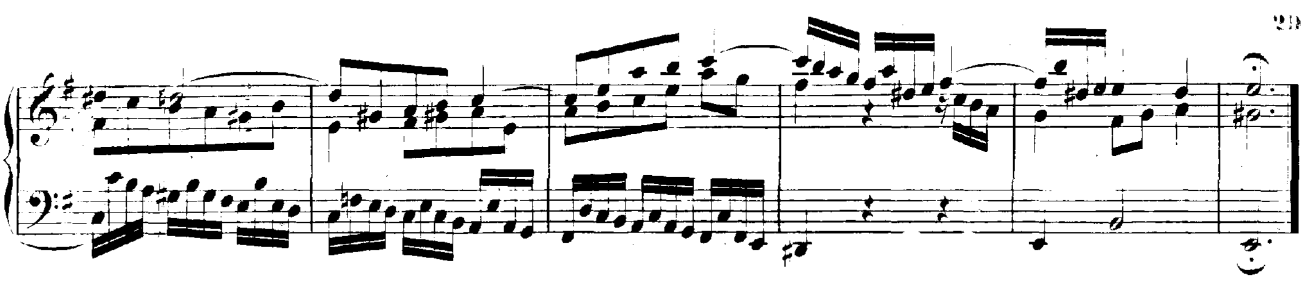

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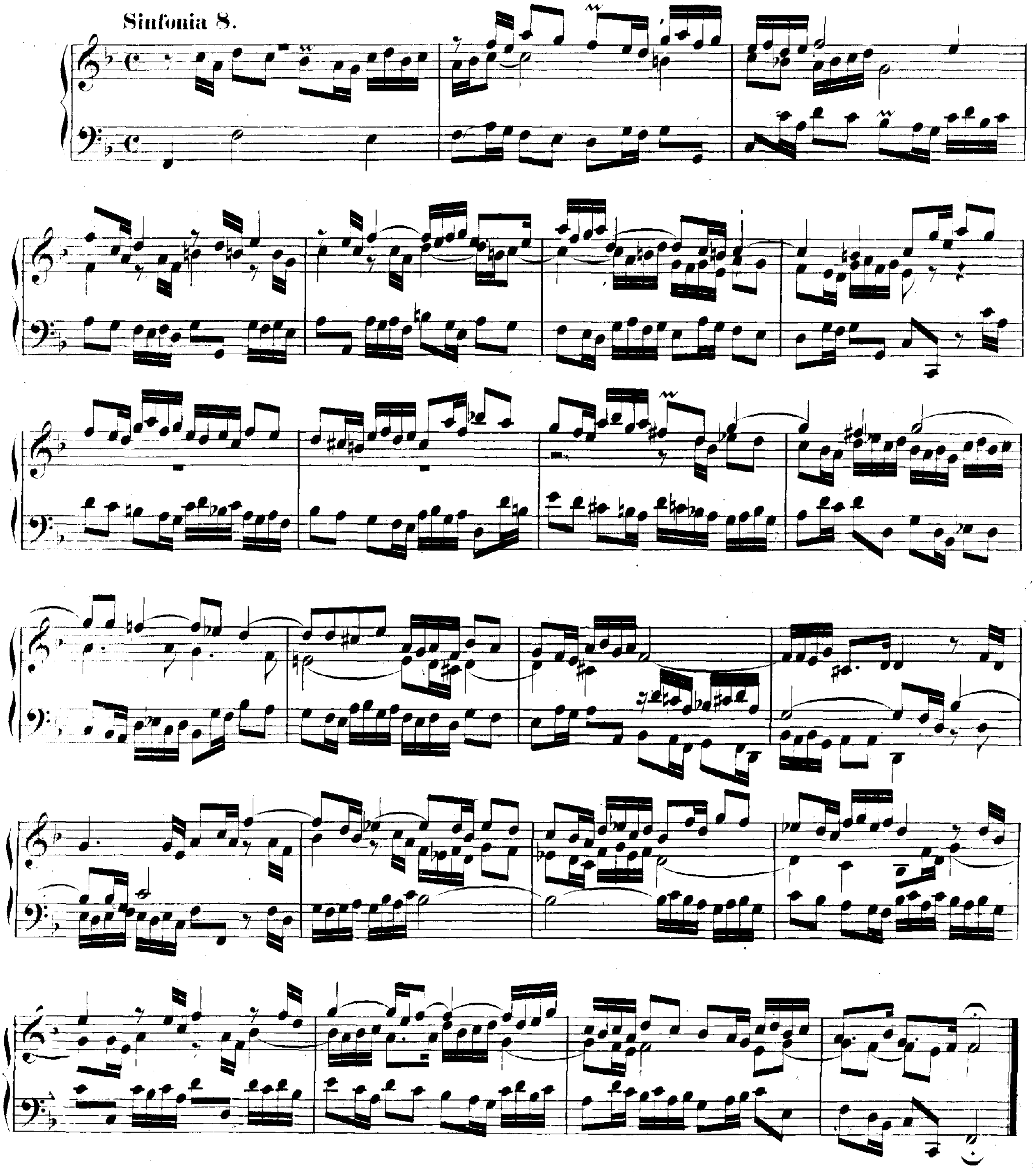

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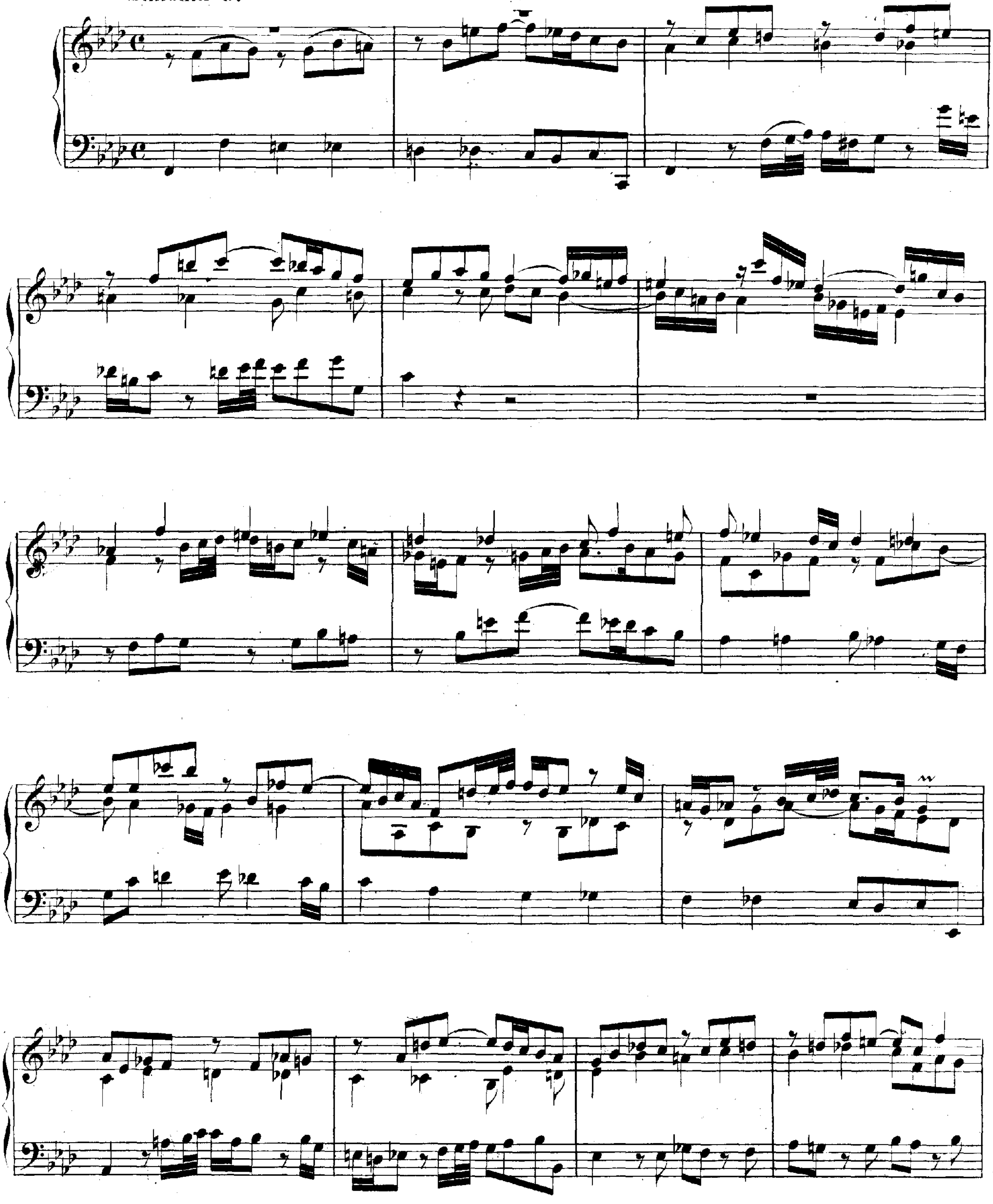

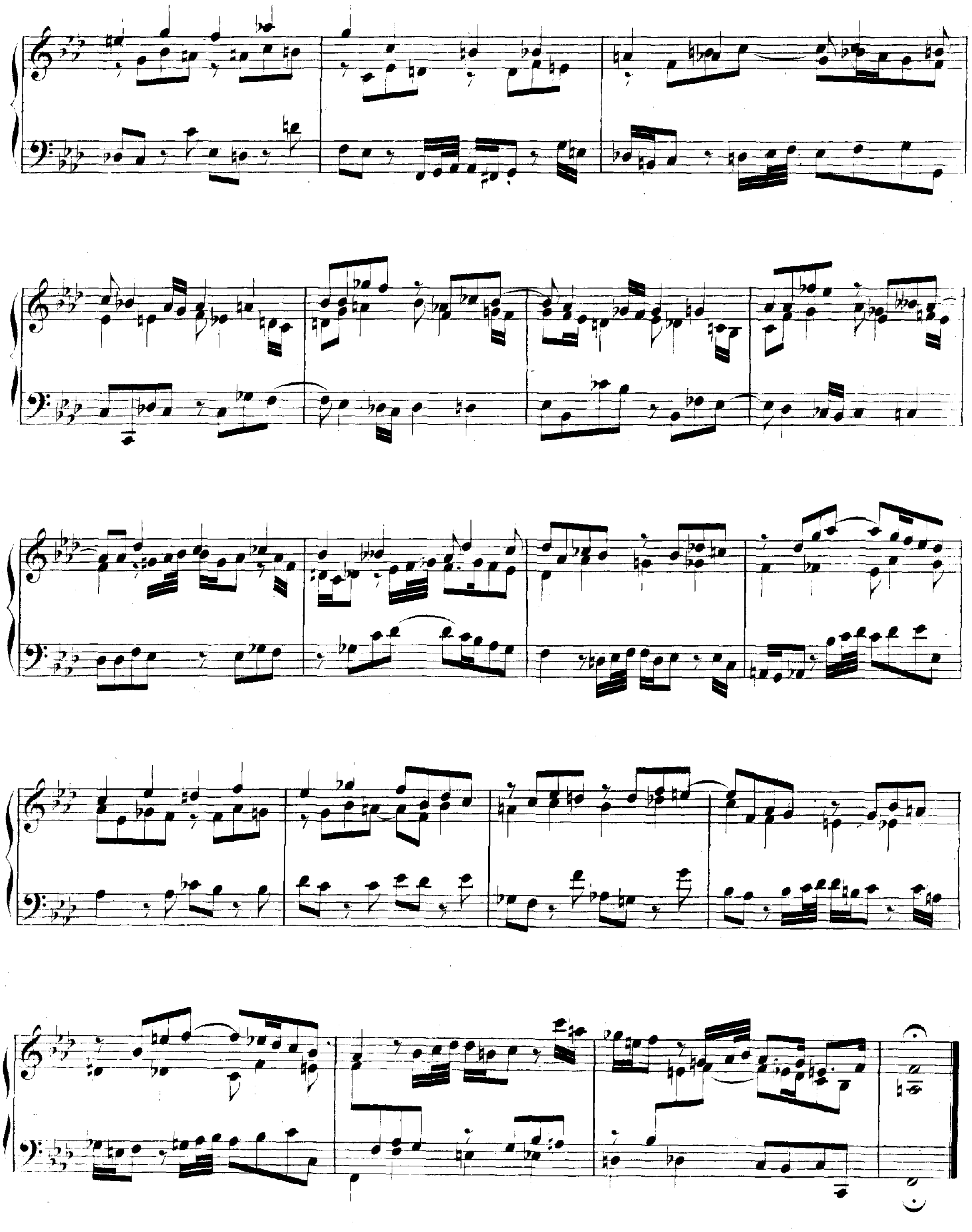

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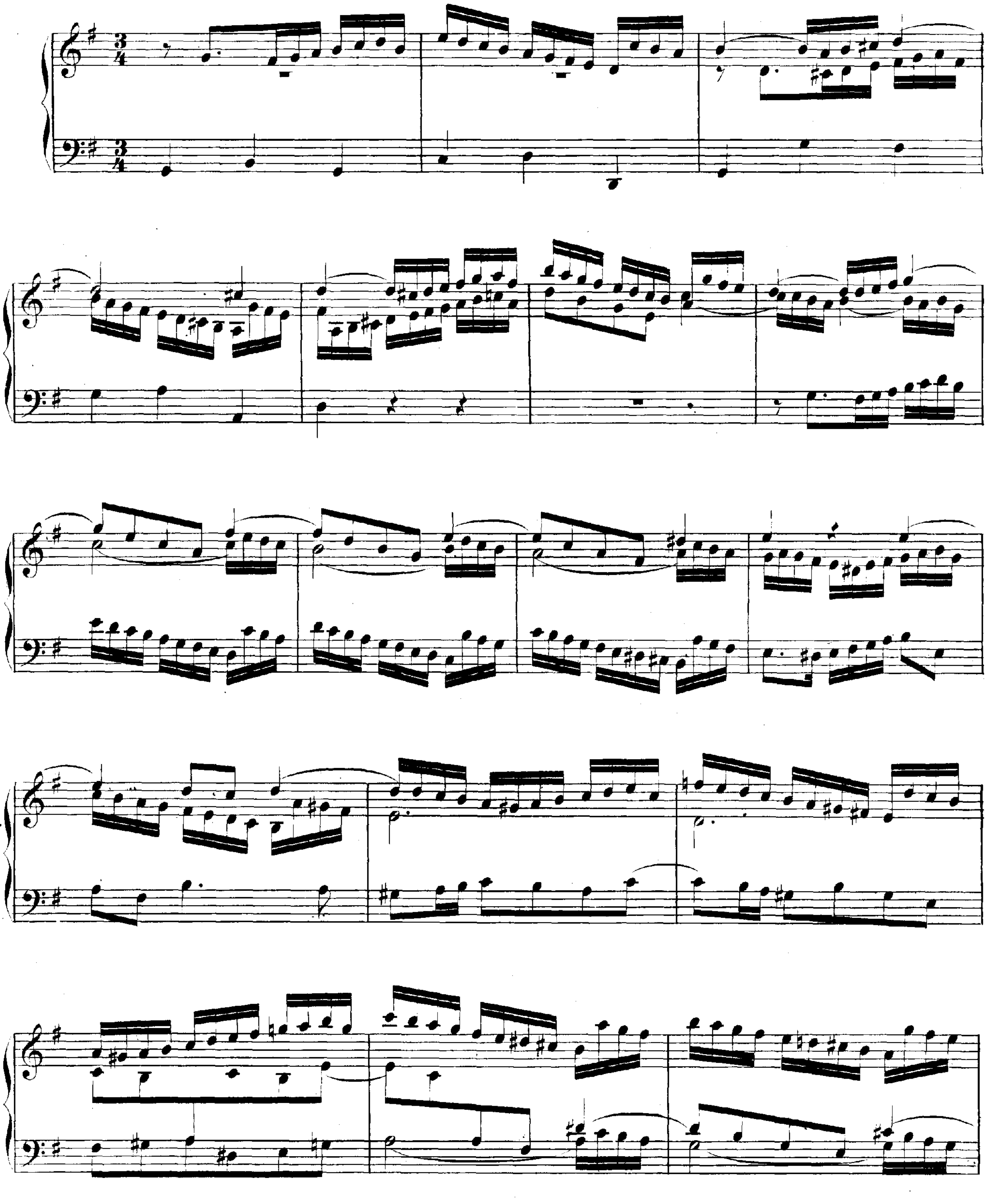

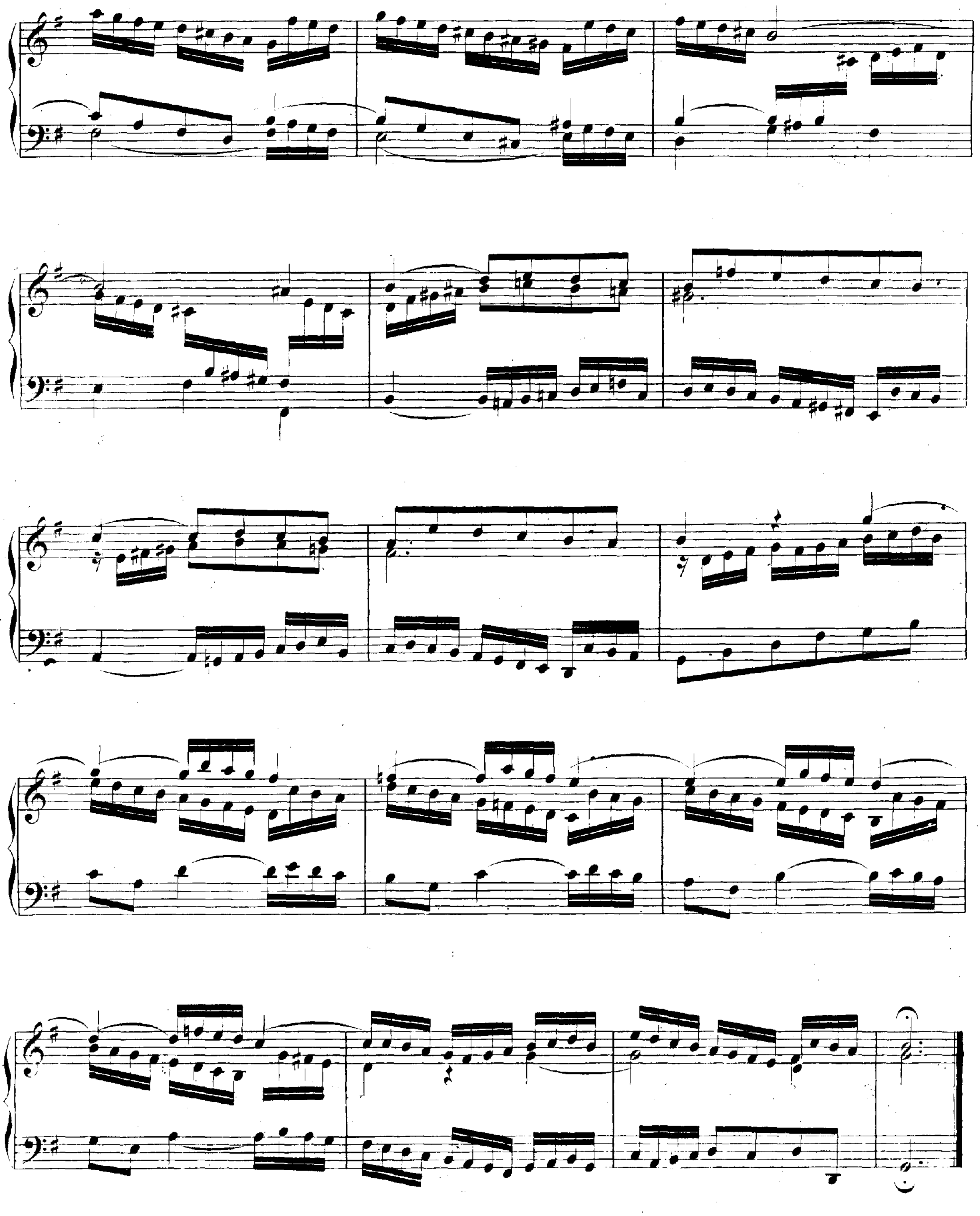

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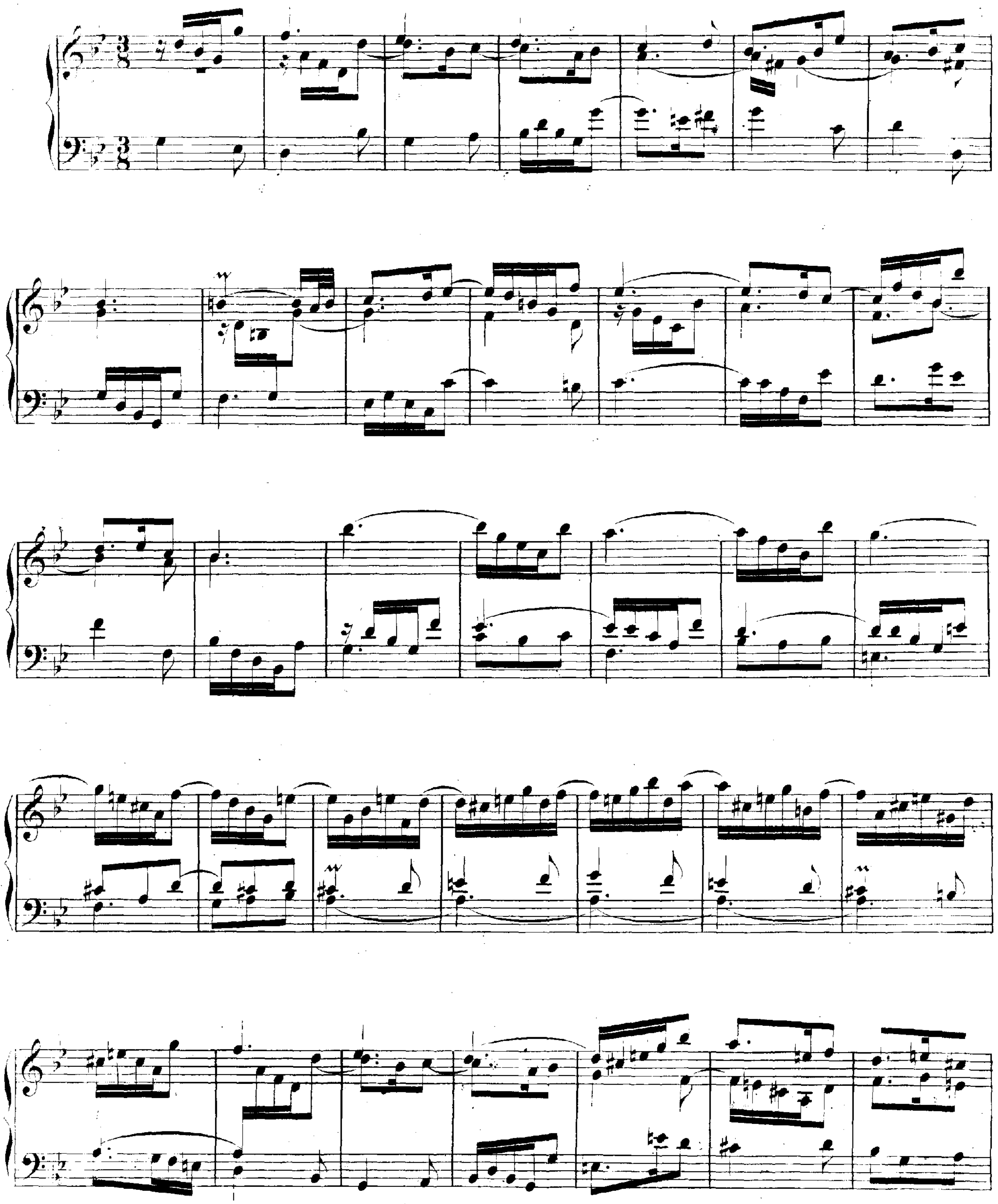

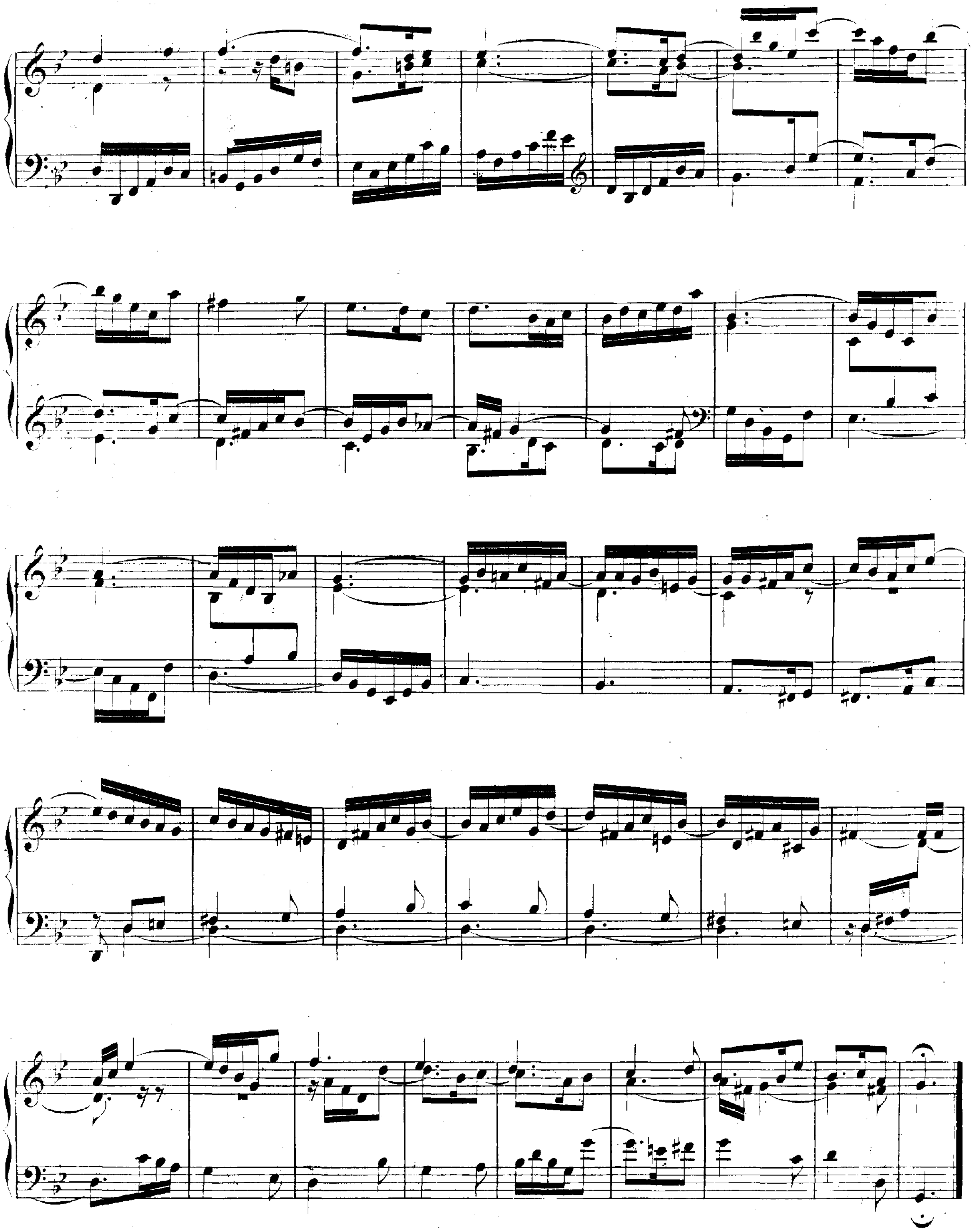

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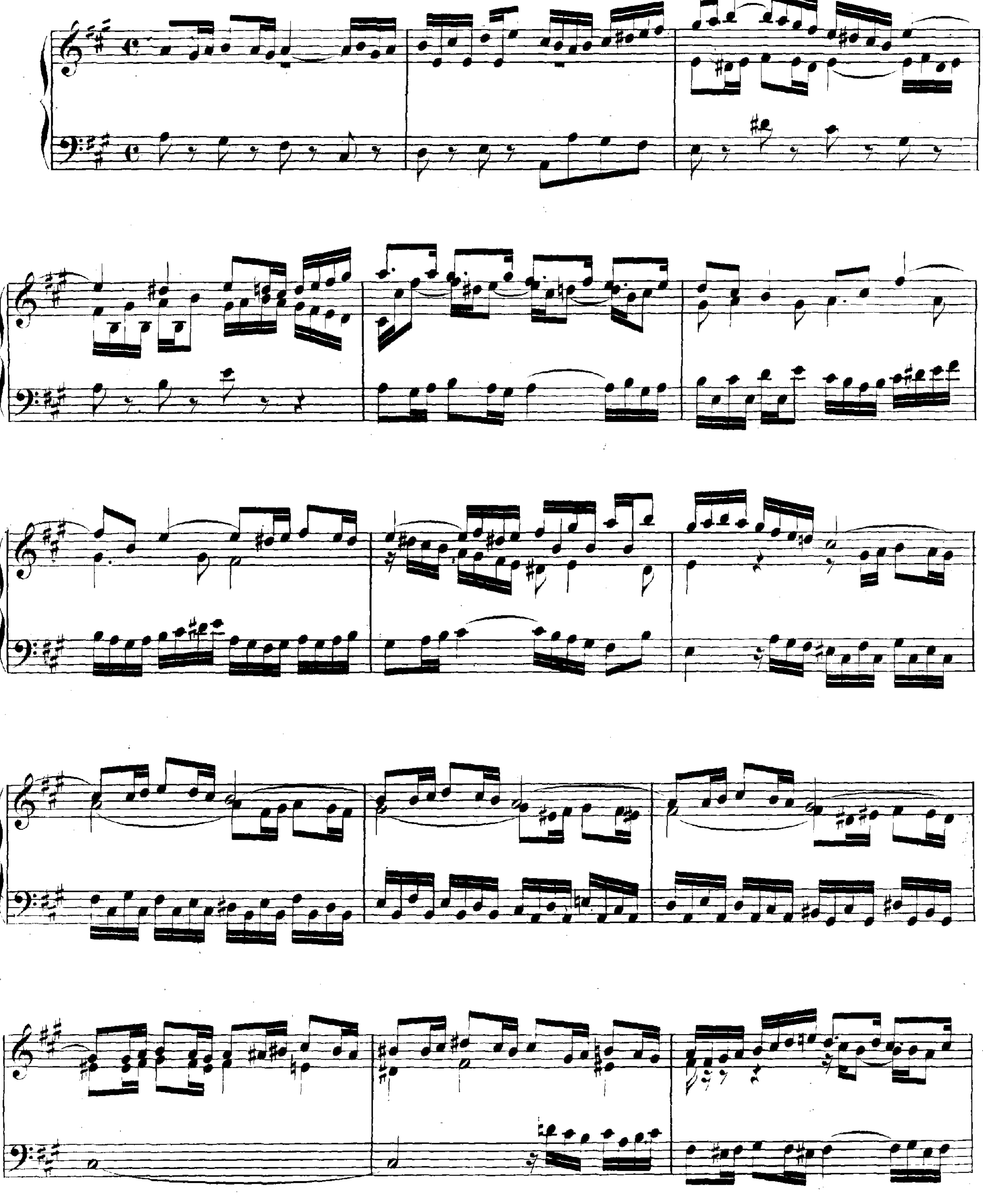

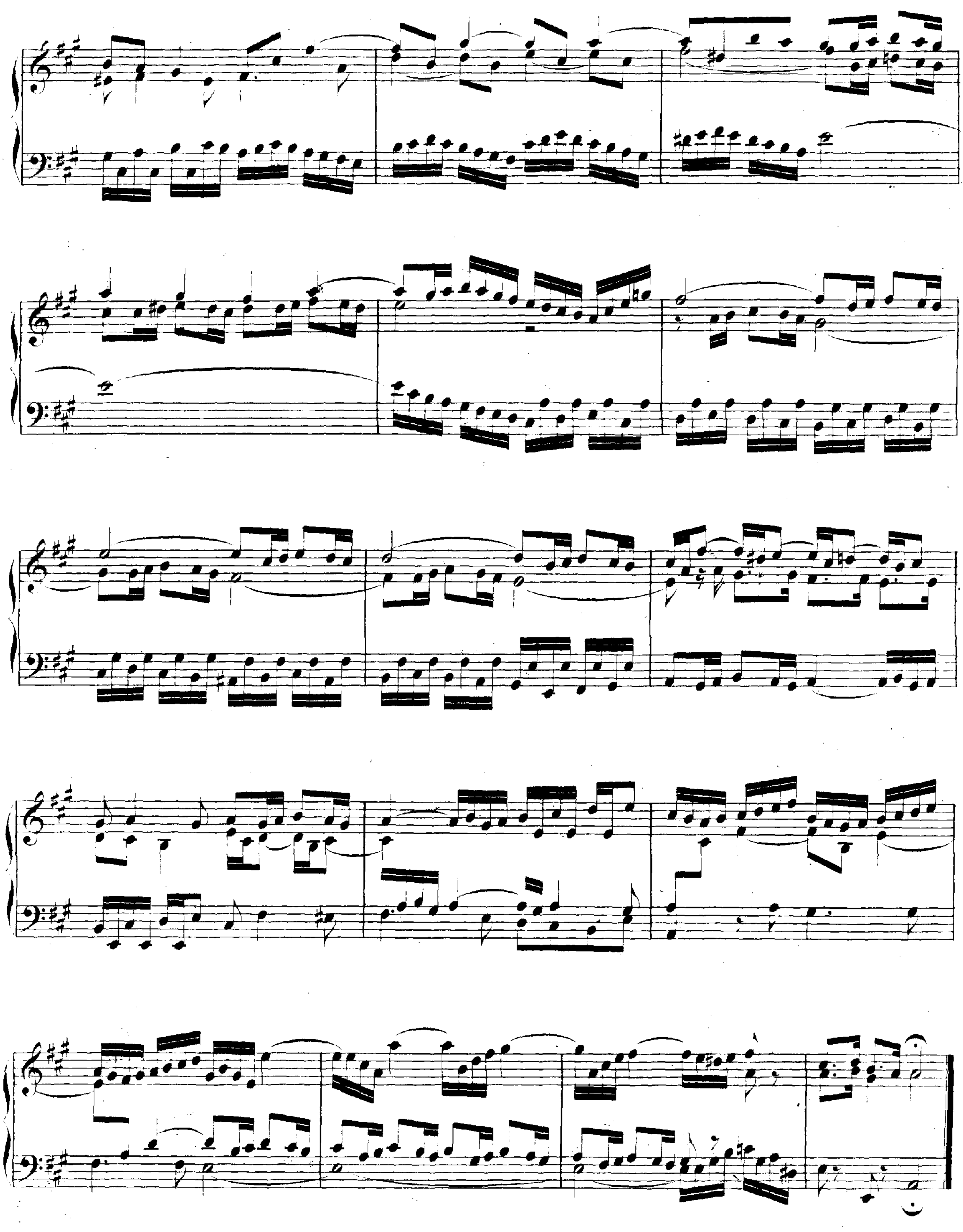

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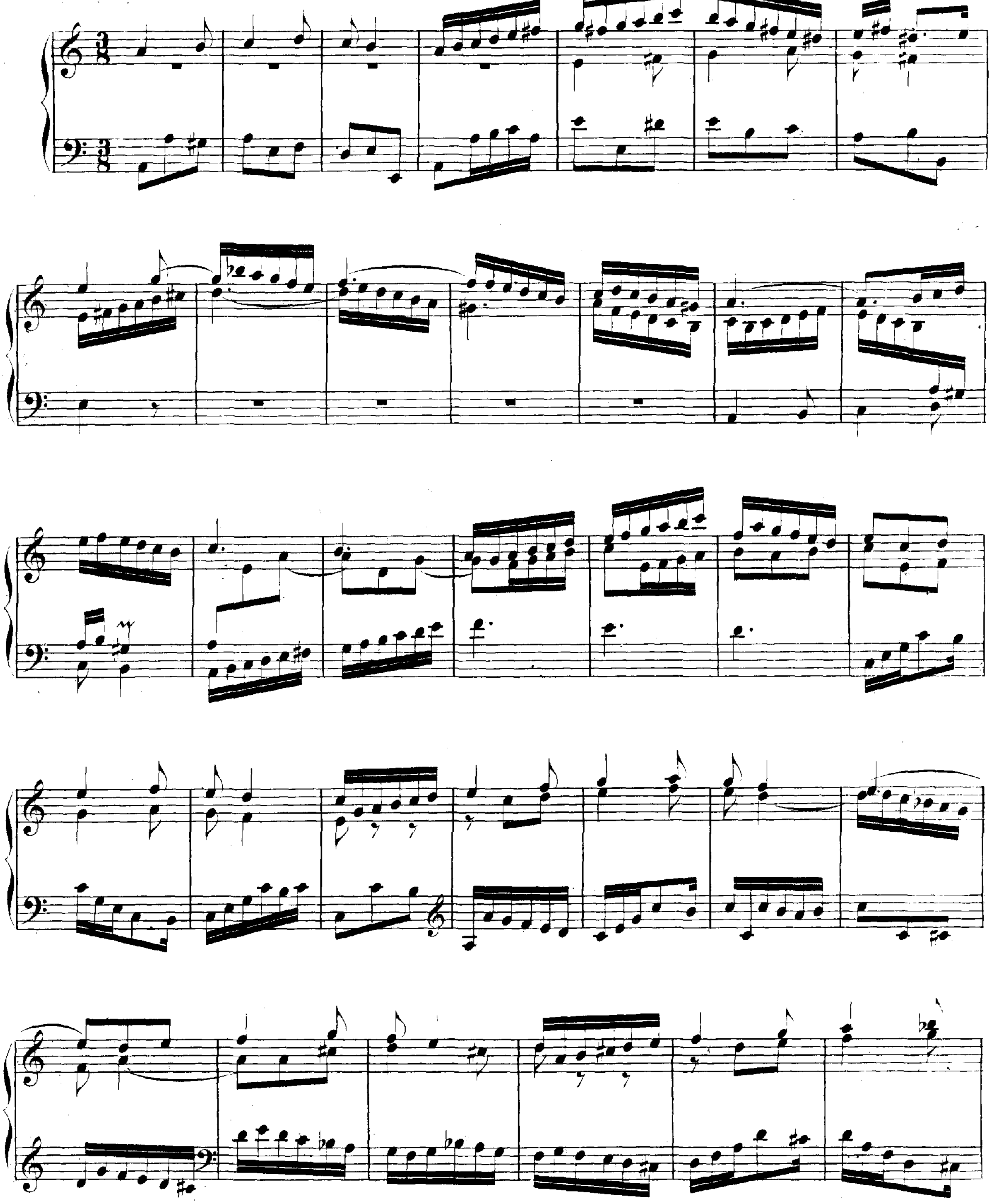

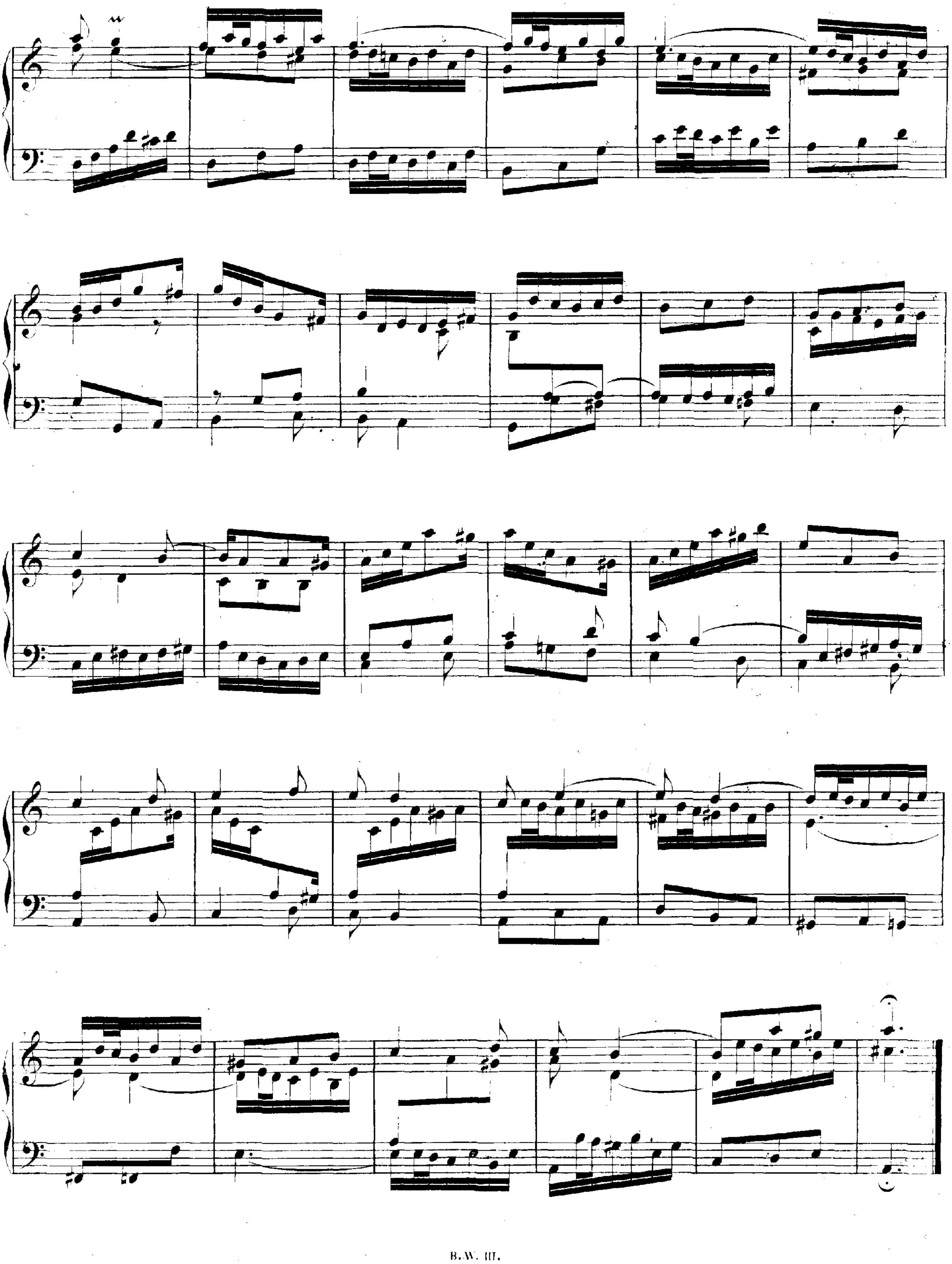

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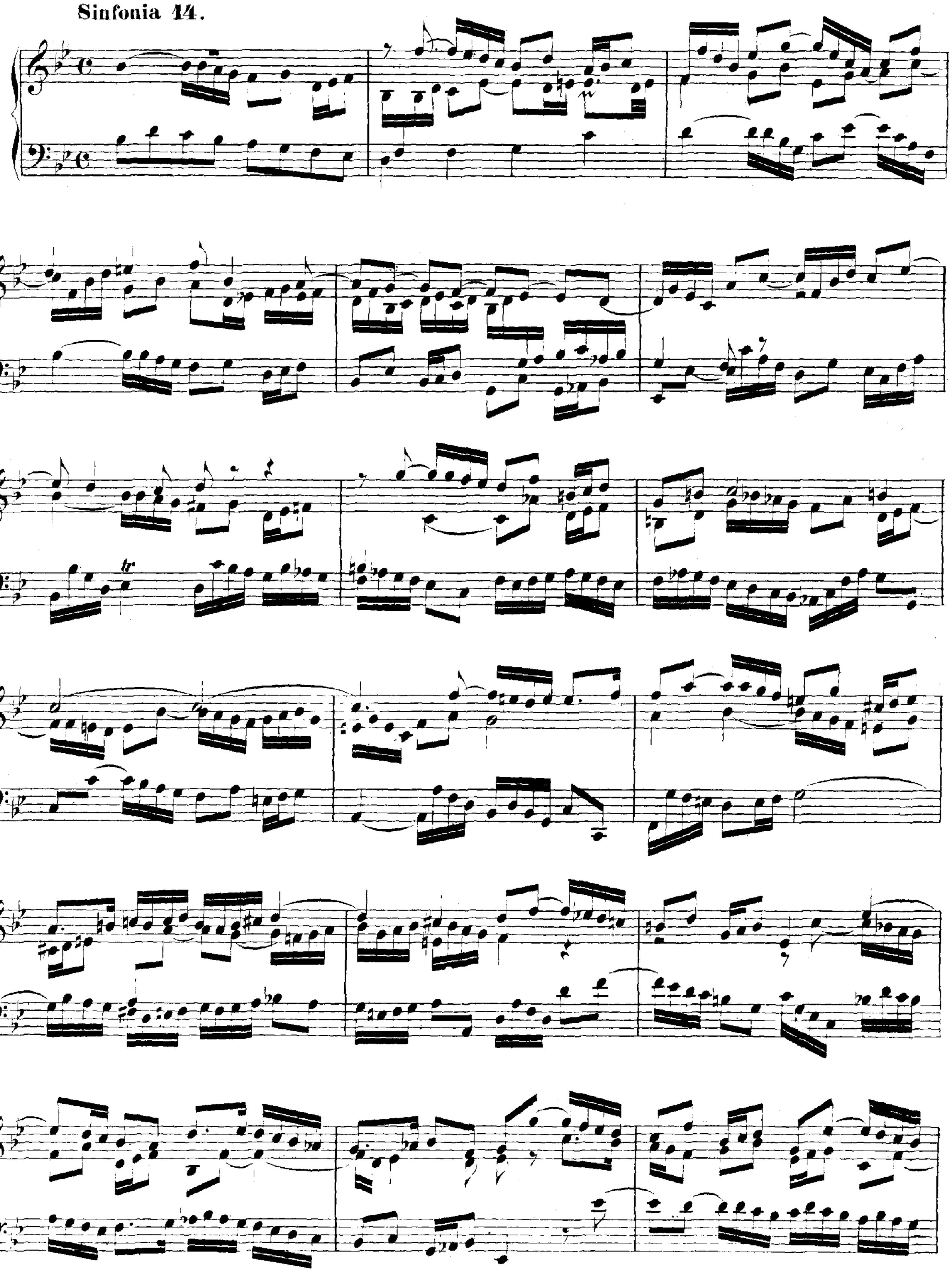

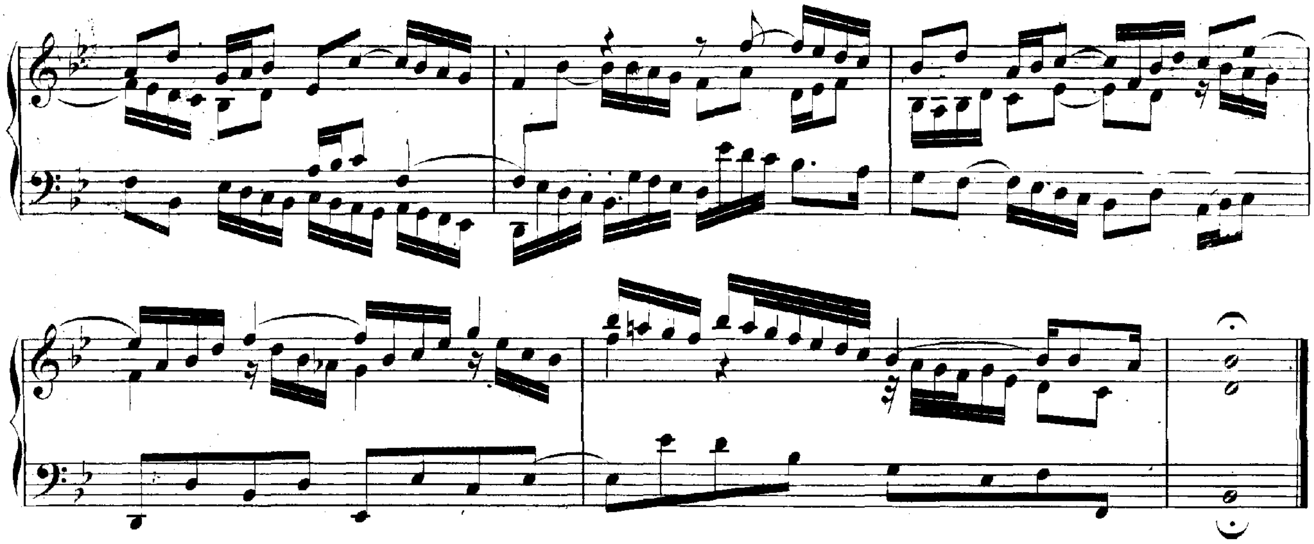

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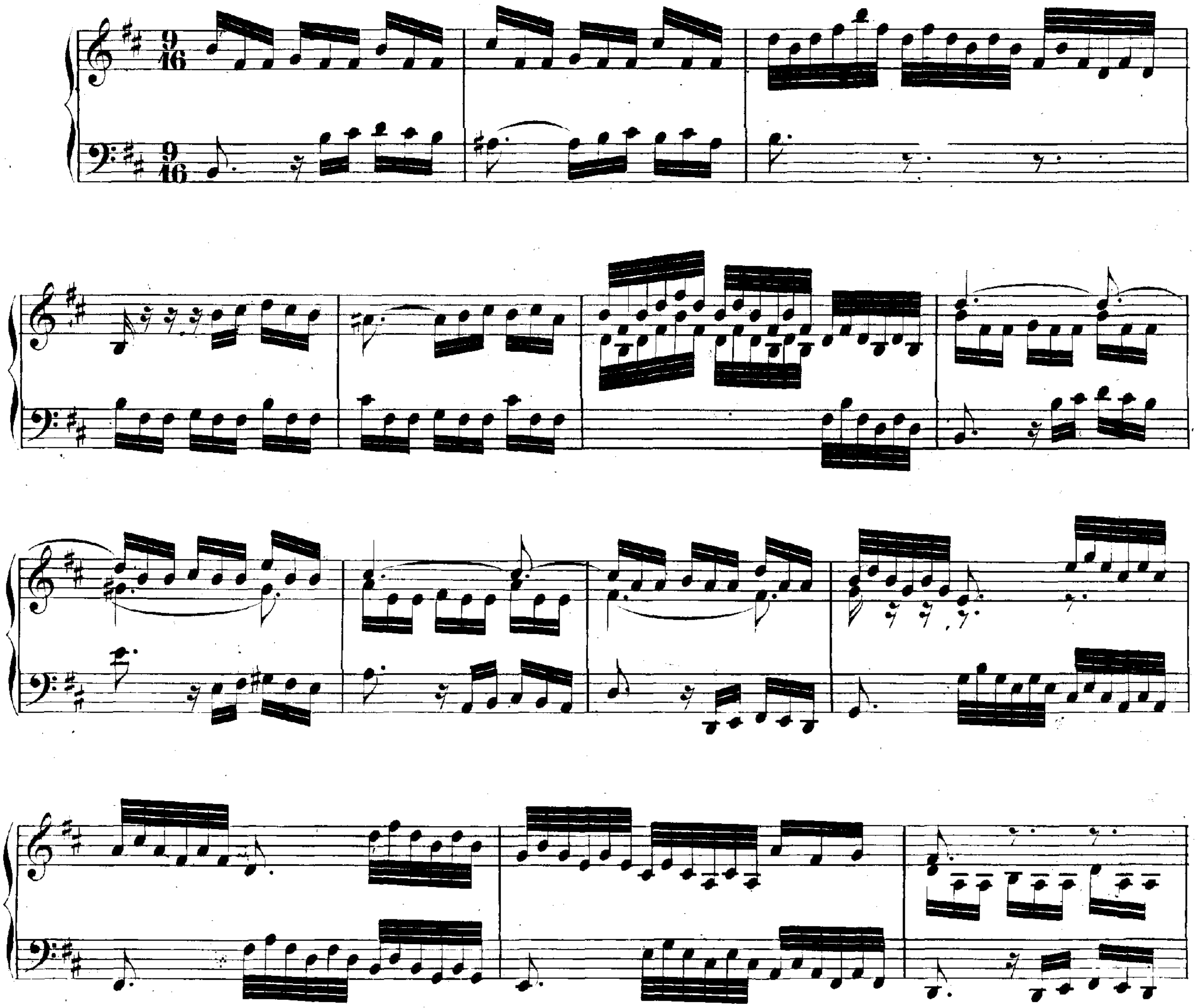
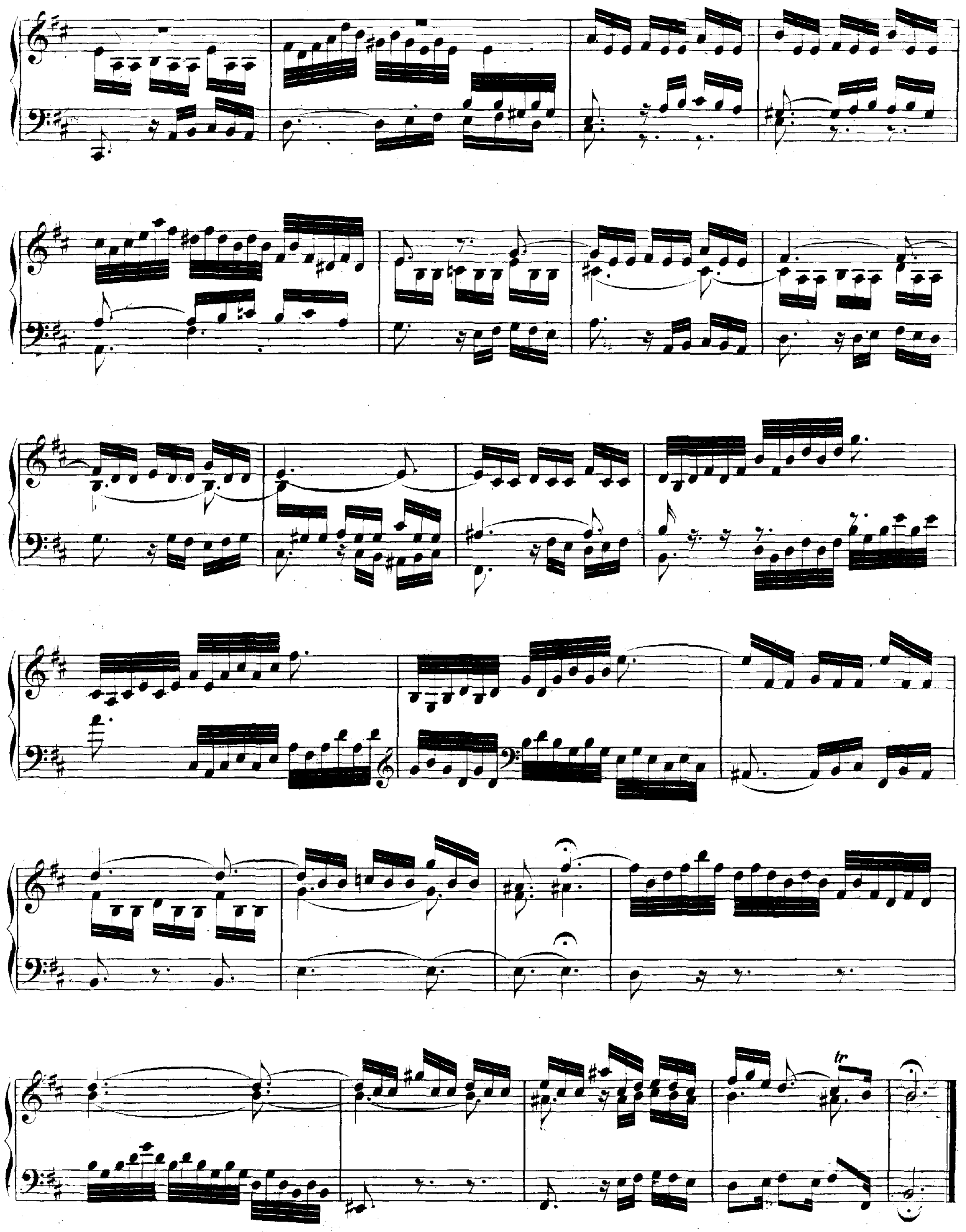




Clavierübung.

In vier Theilen.

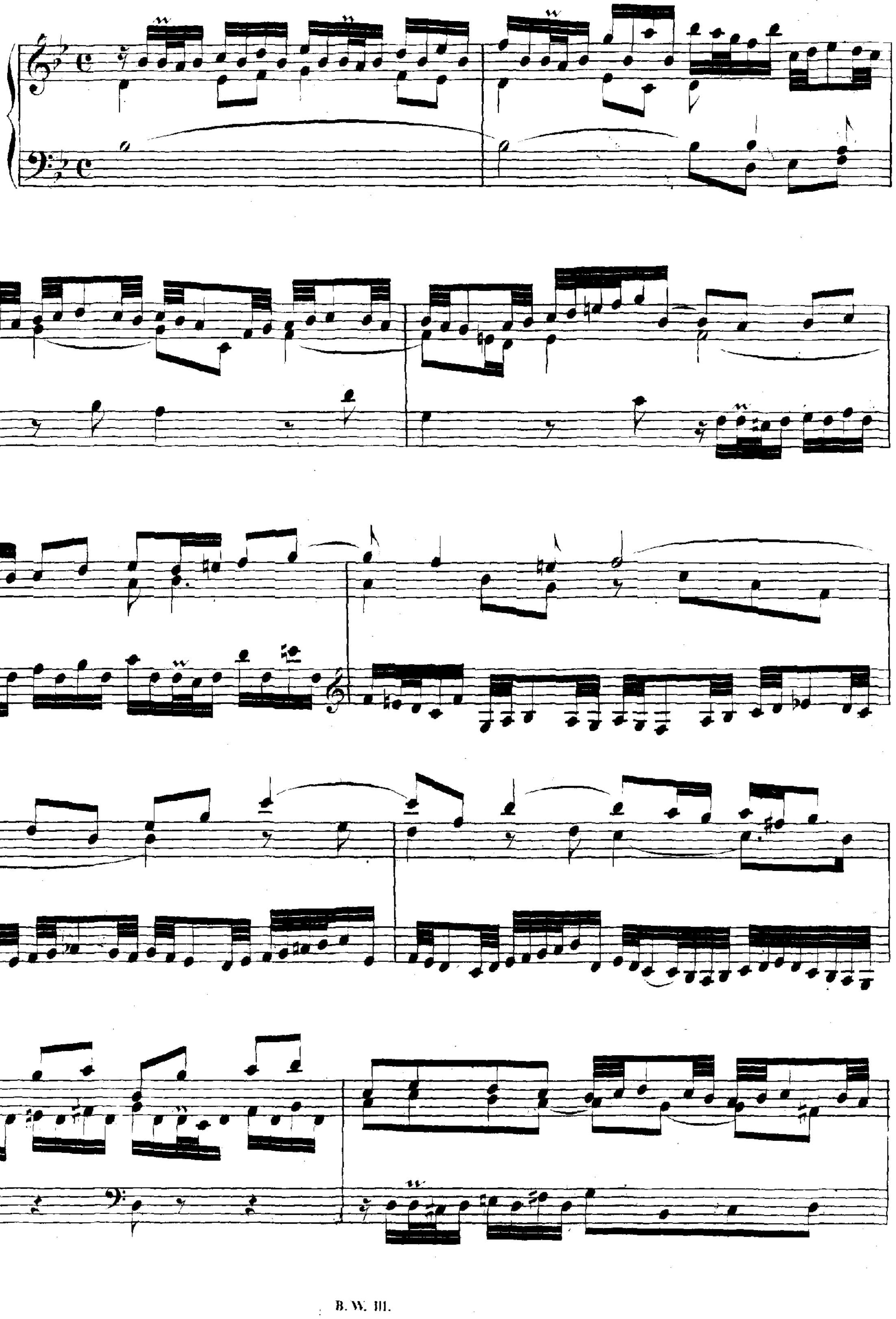
Clavierübung

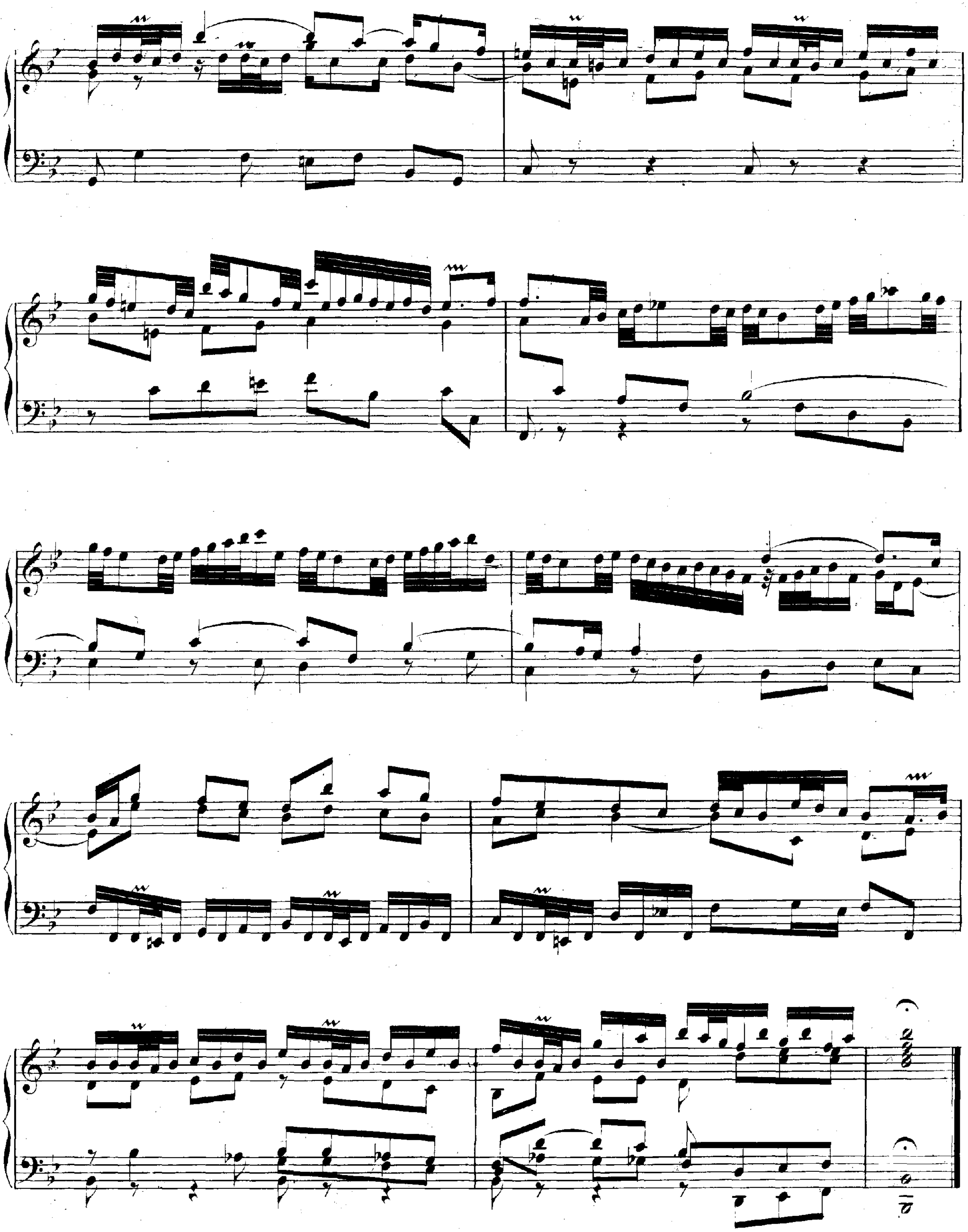
Erster Theil.

Sechs Partiten.

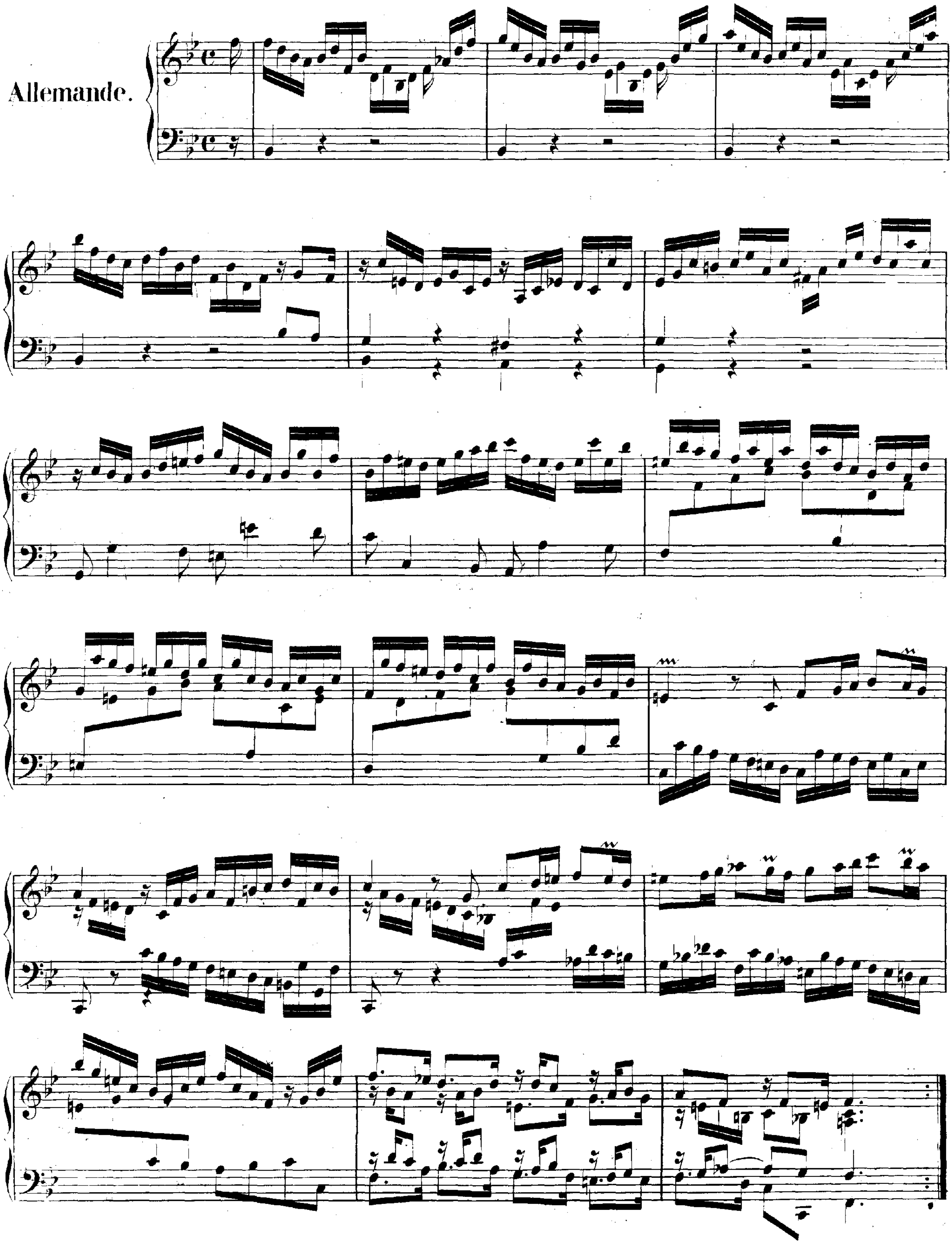
PARTITA I.

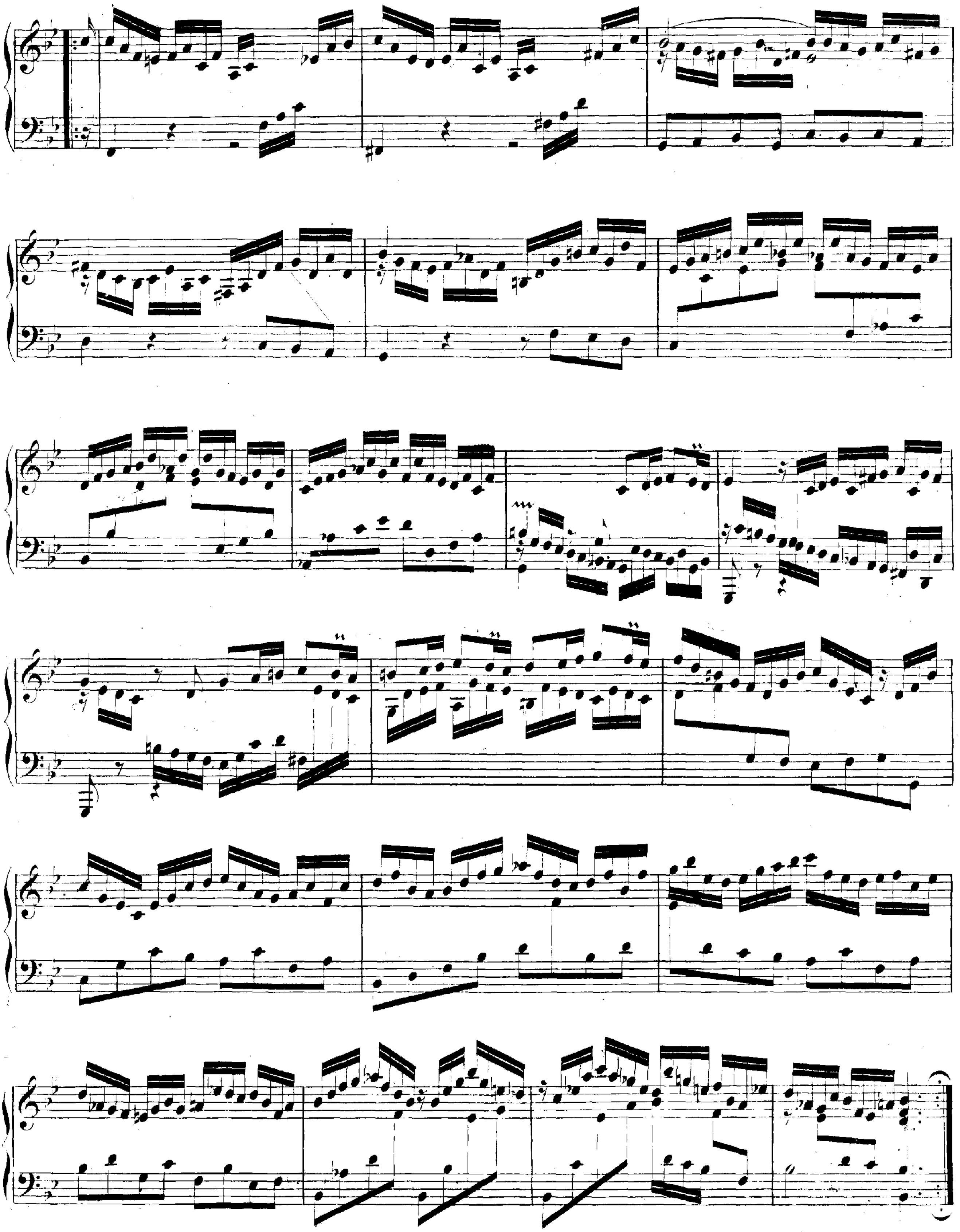
Praeludium.

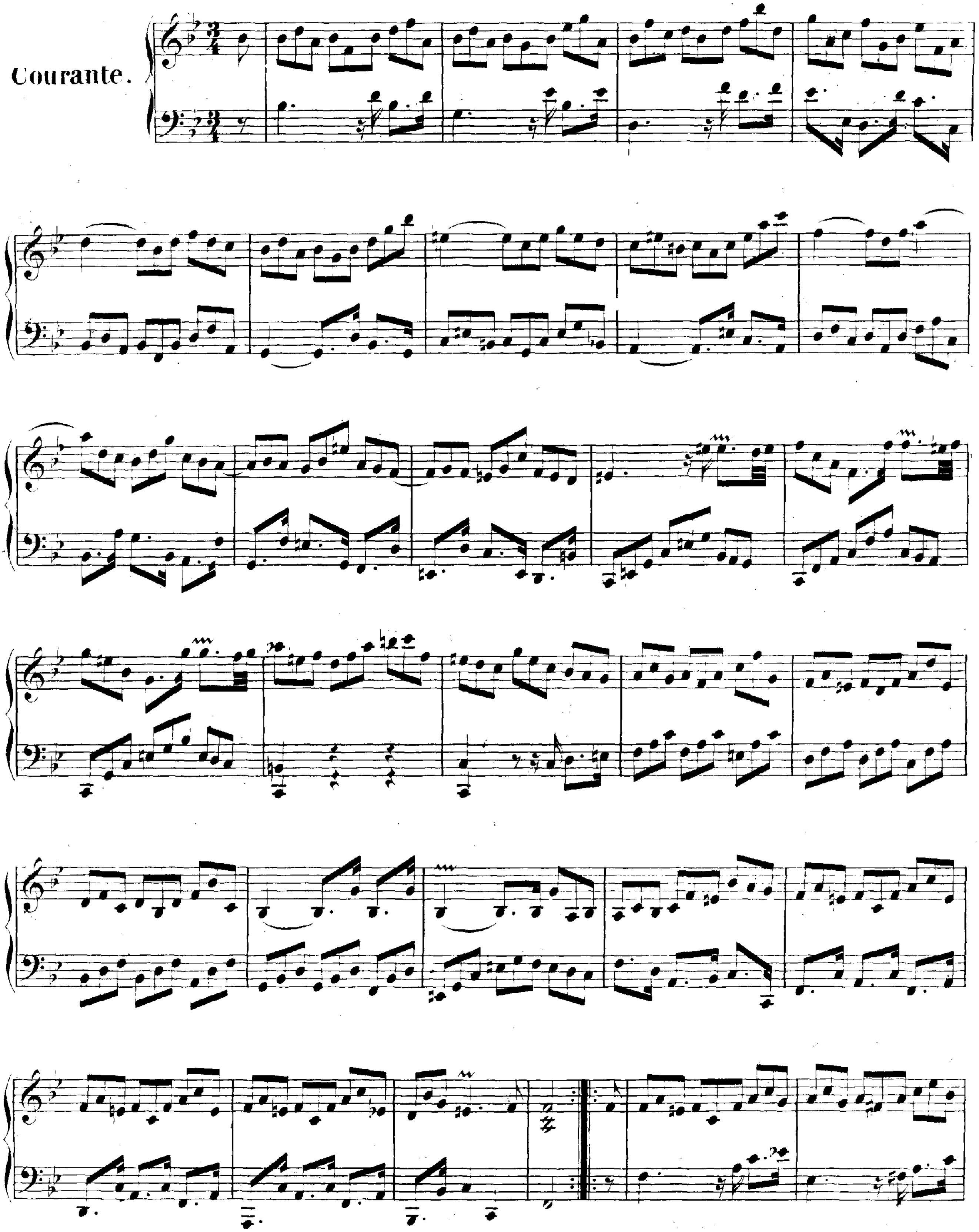


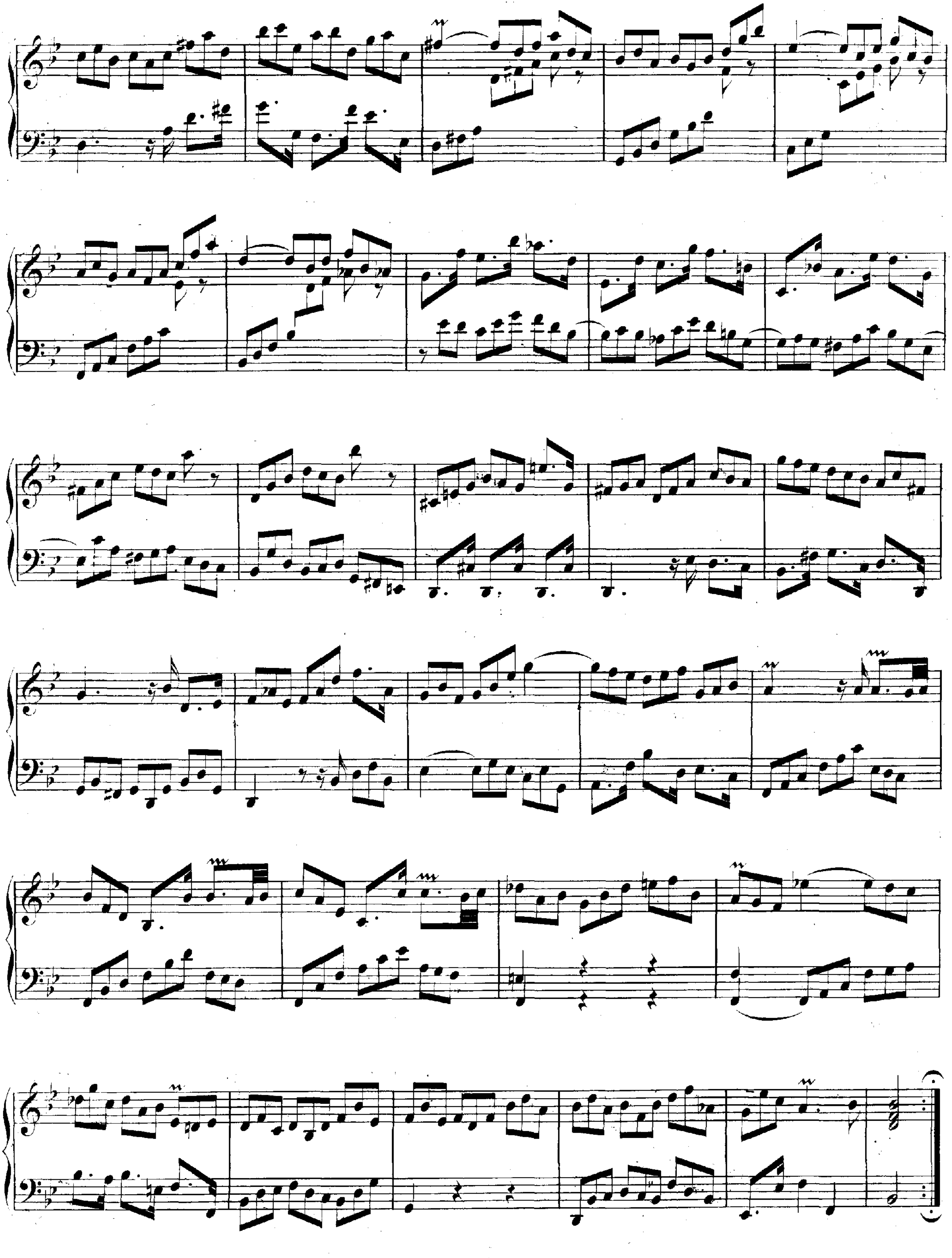


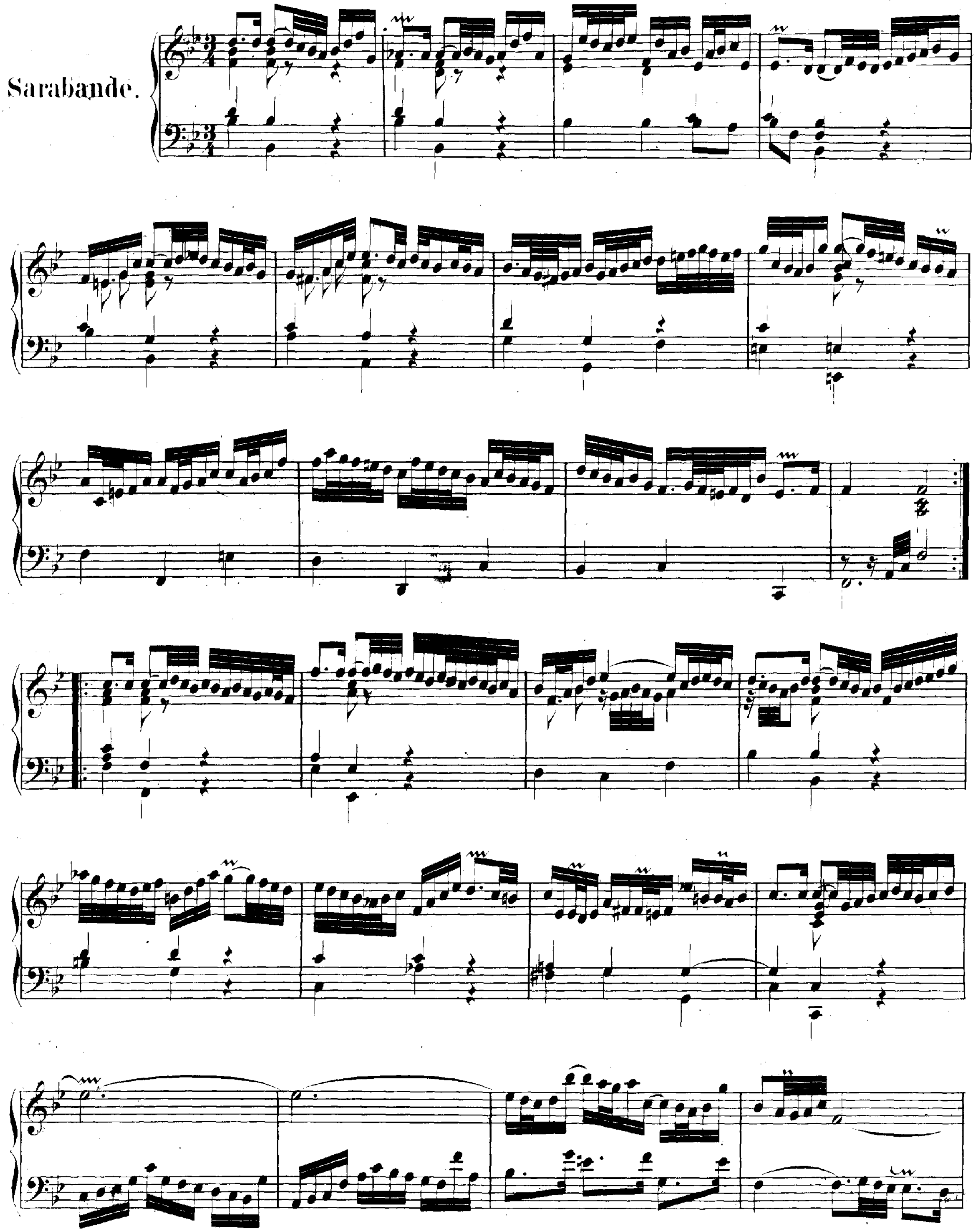
Allemande.

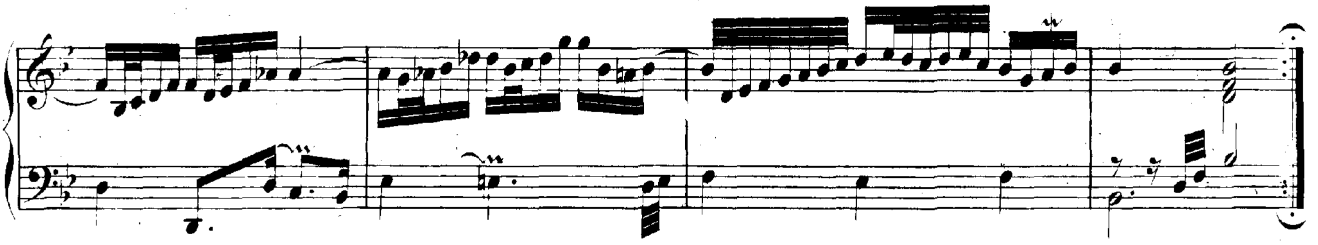




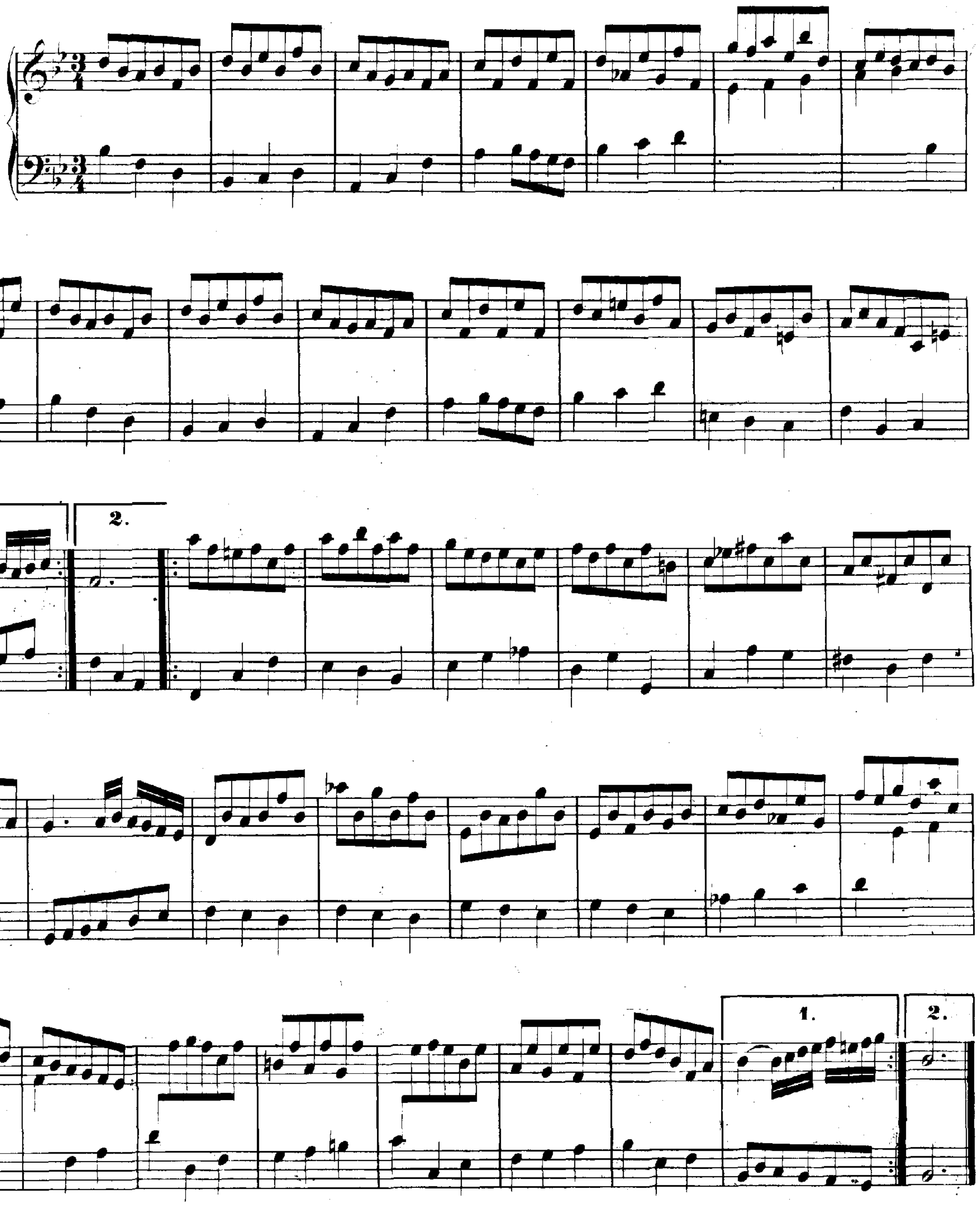

Courante.



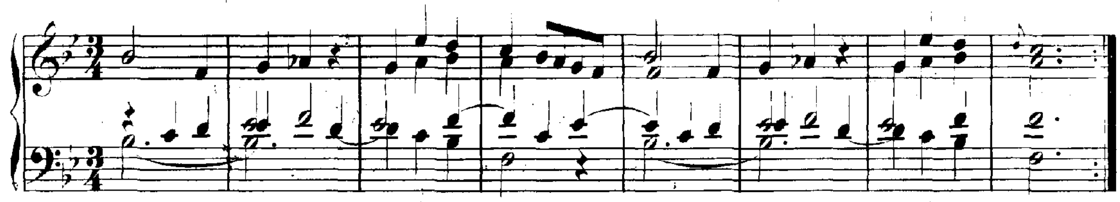

Sarabande.

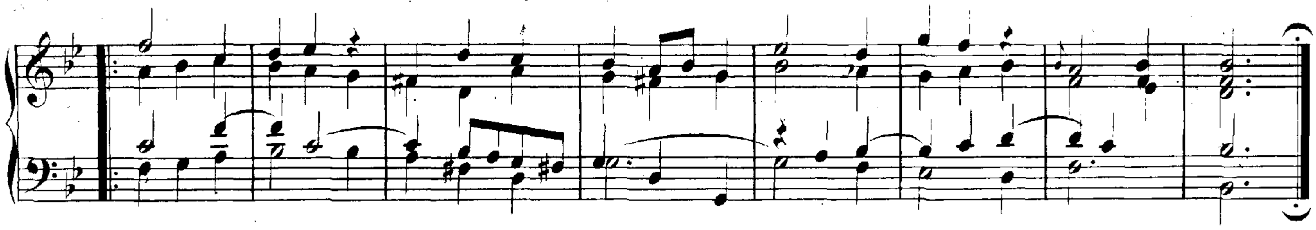


Menuet I.

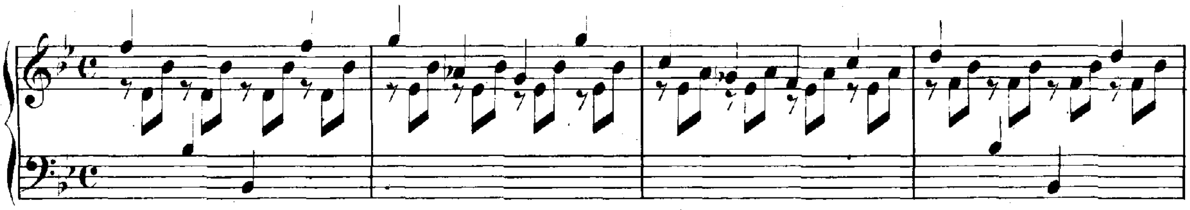


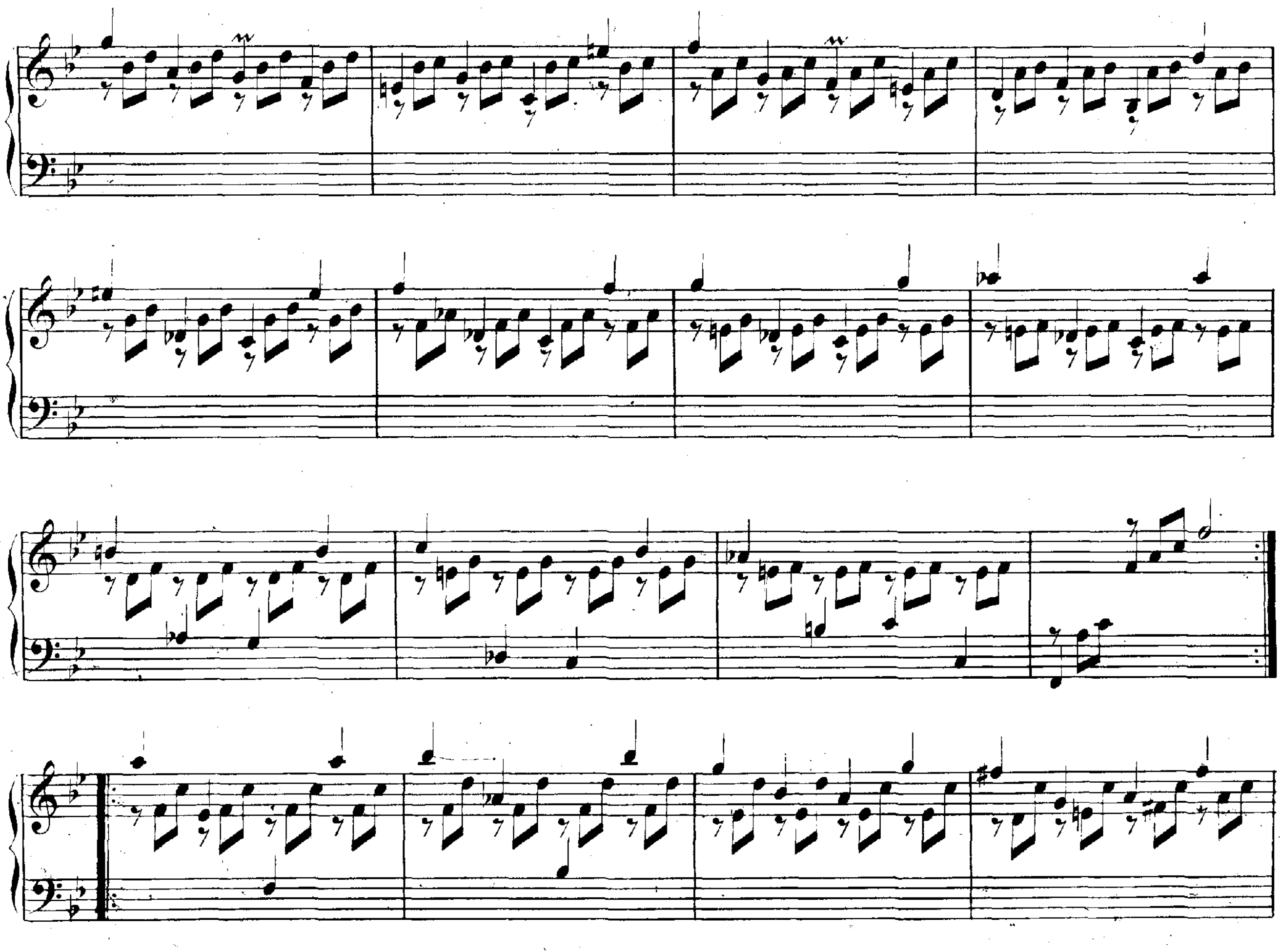
Menuet II.

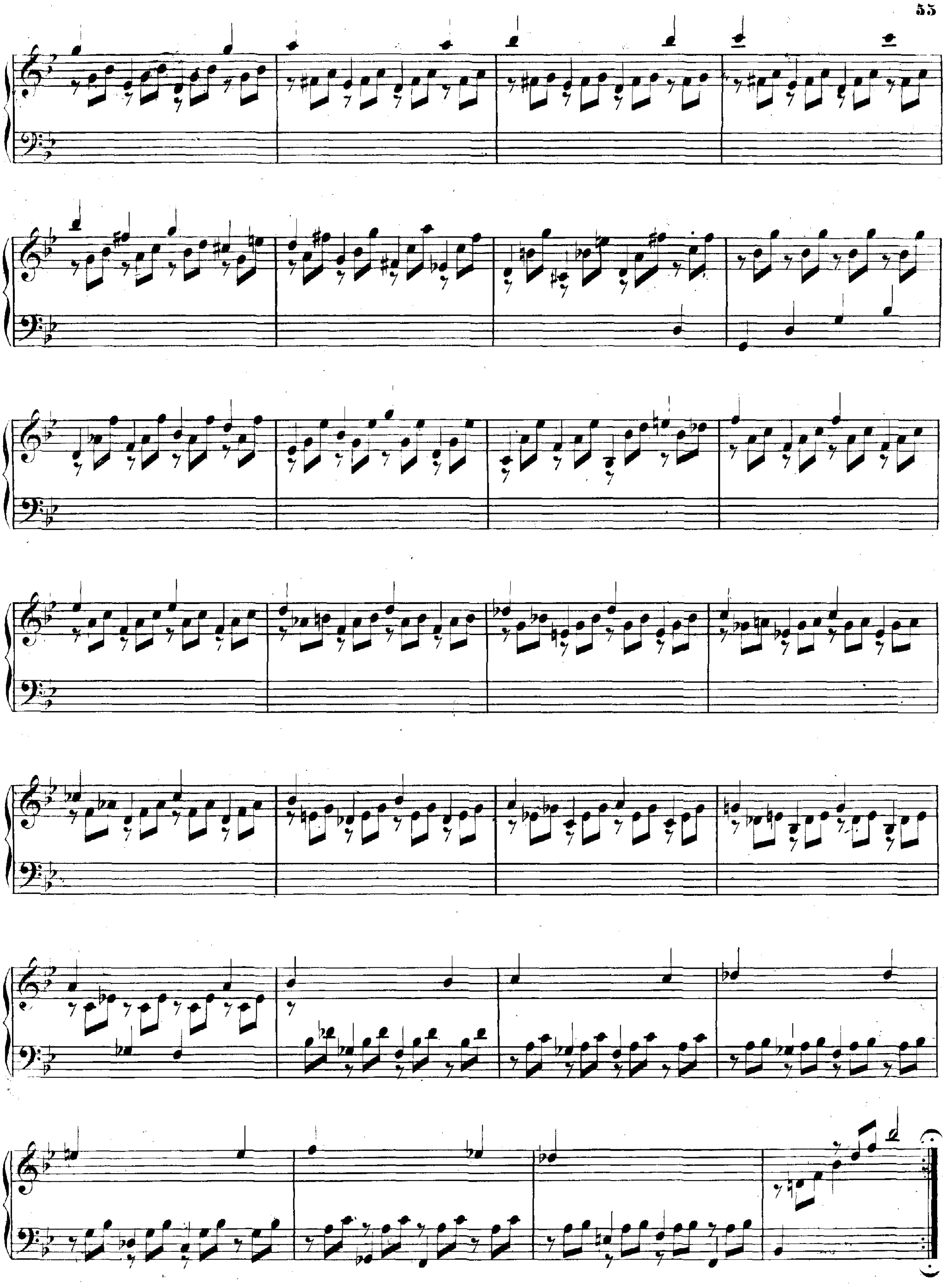




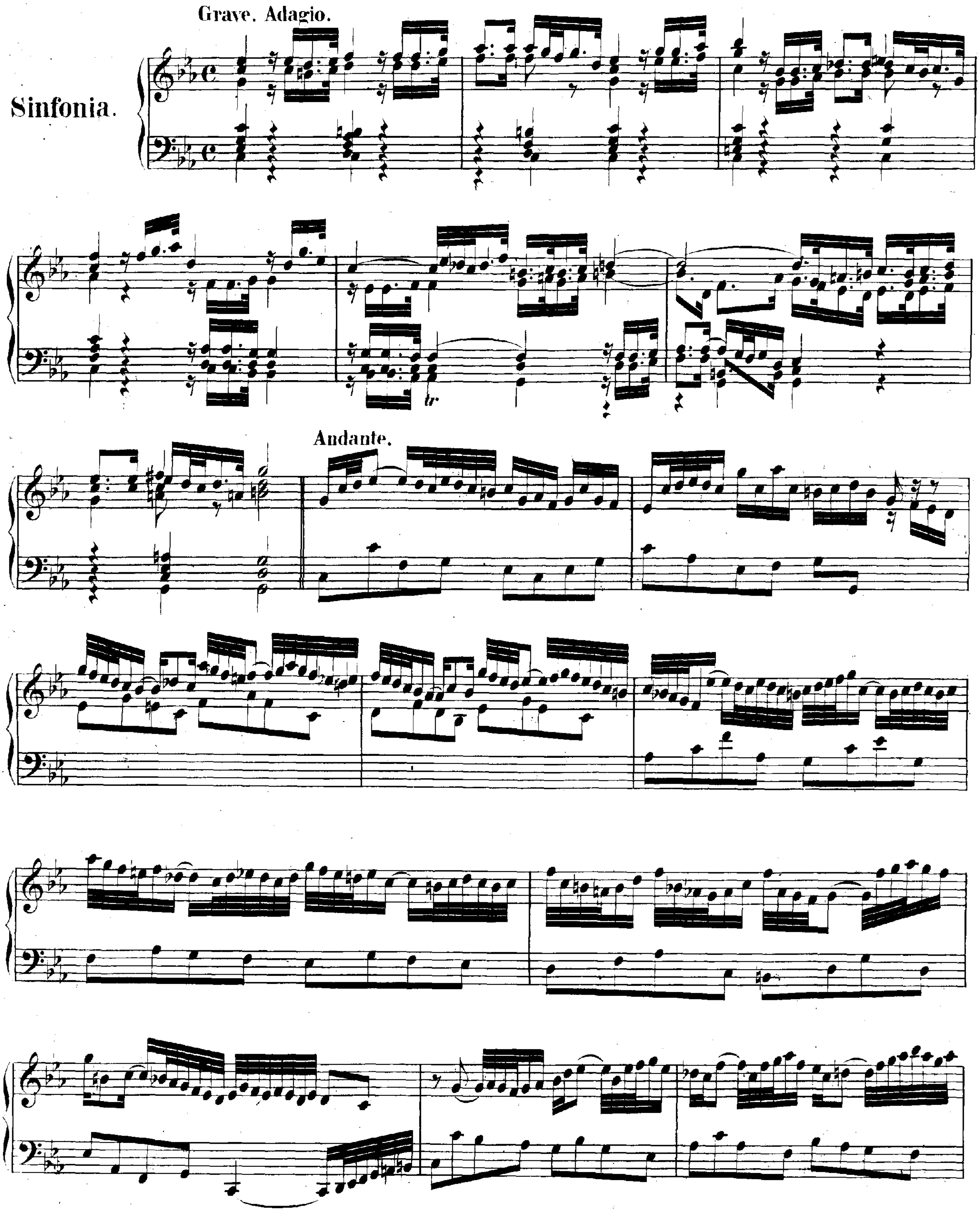
Gique.

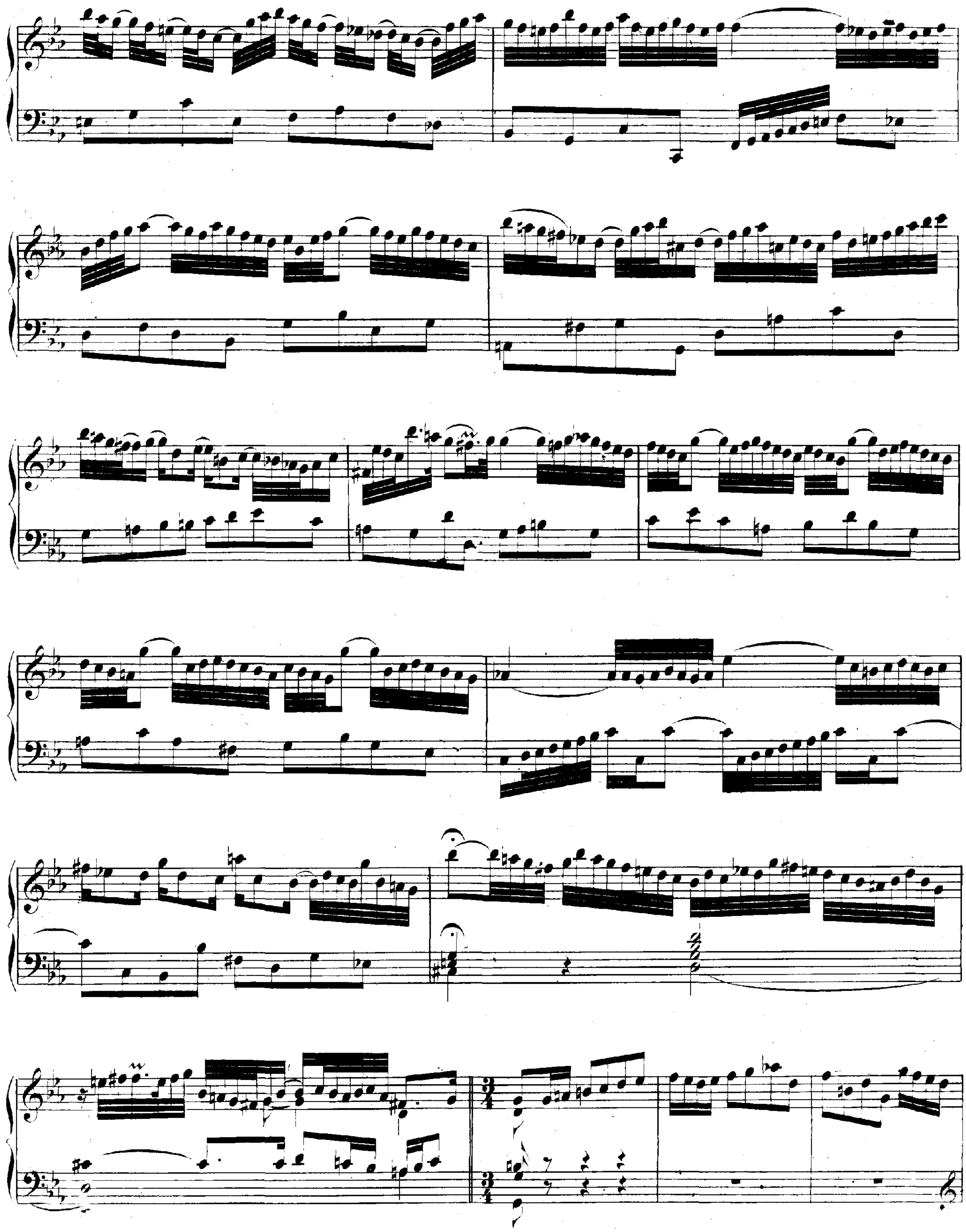


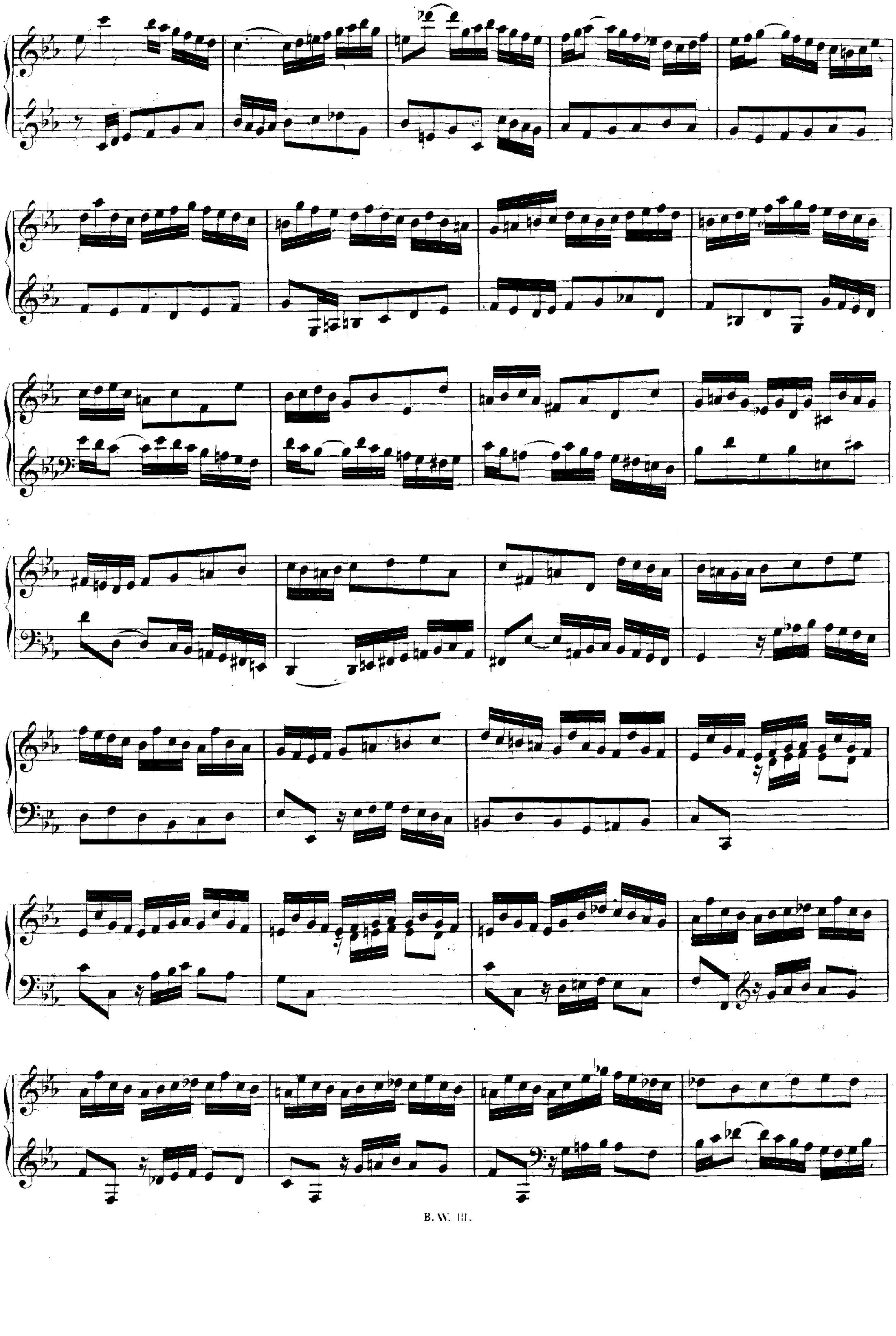


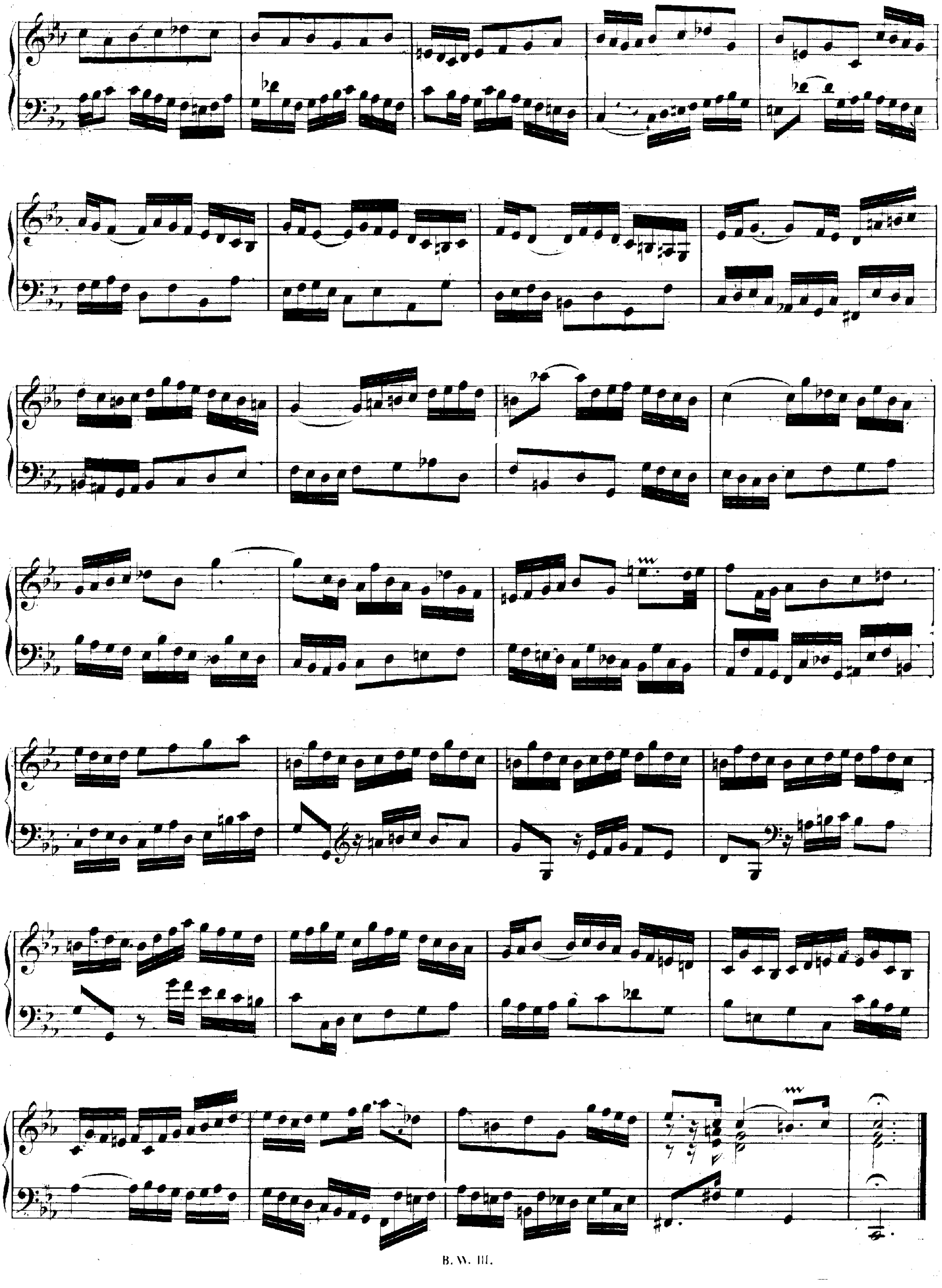


PARTITA II.

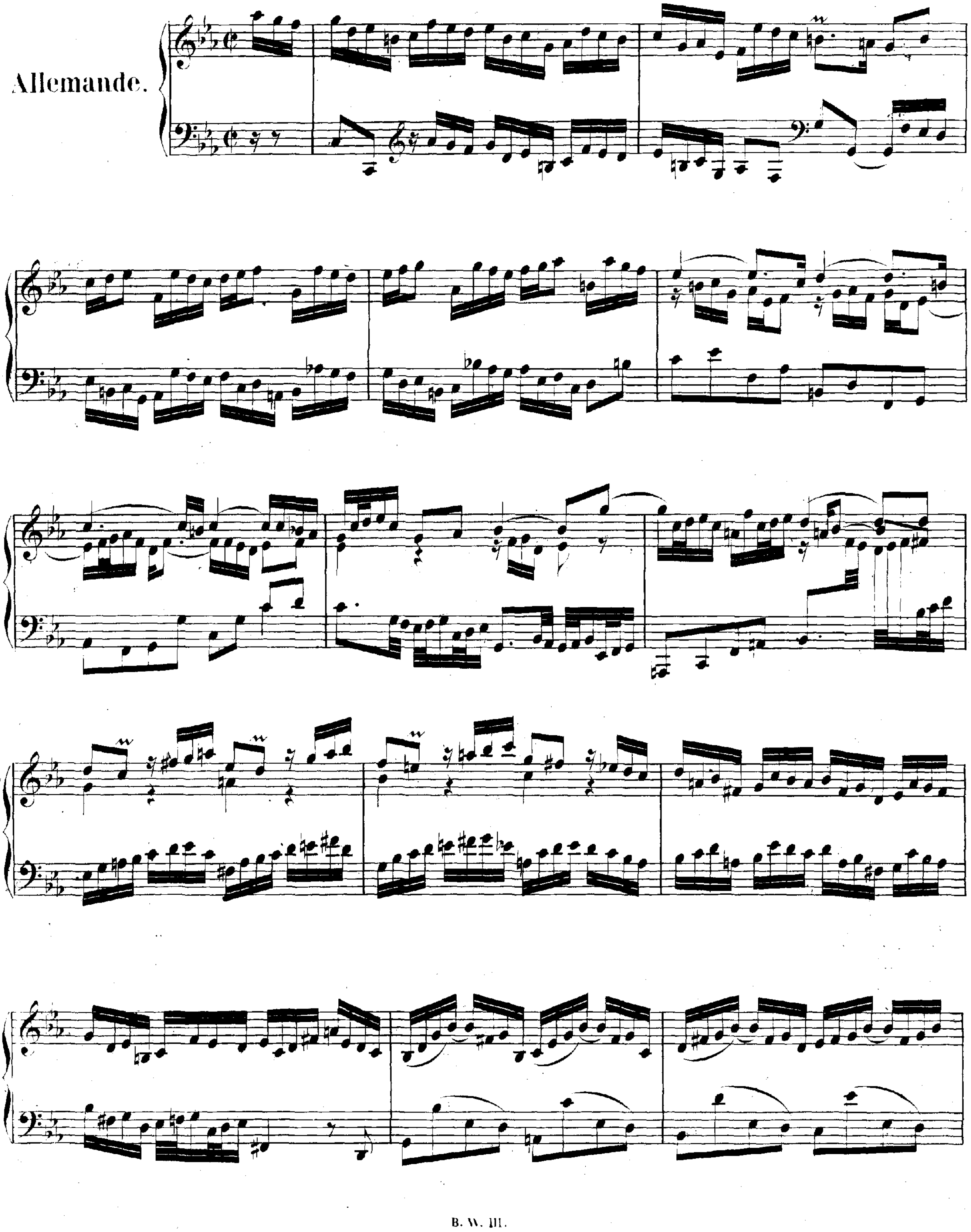


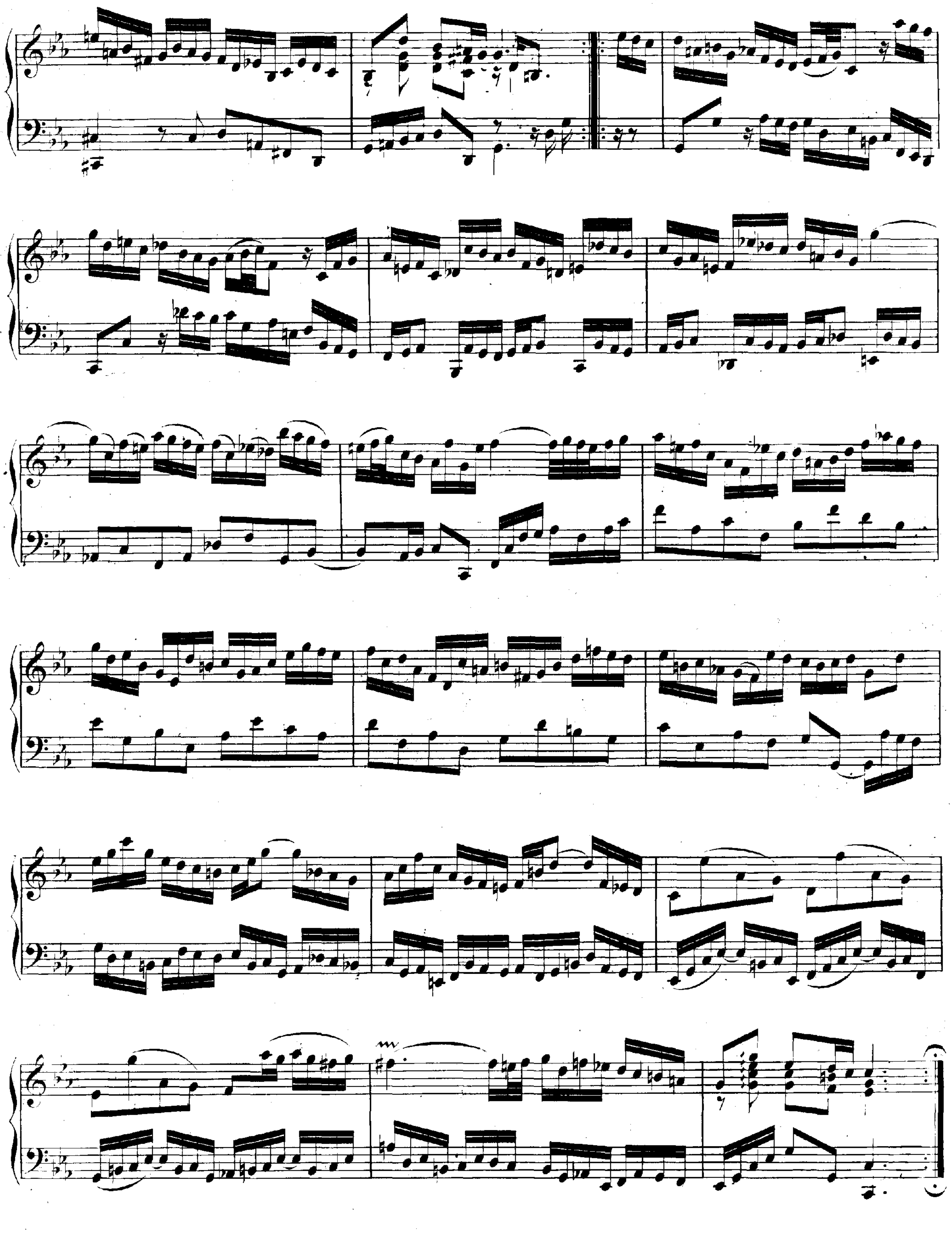




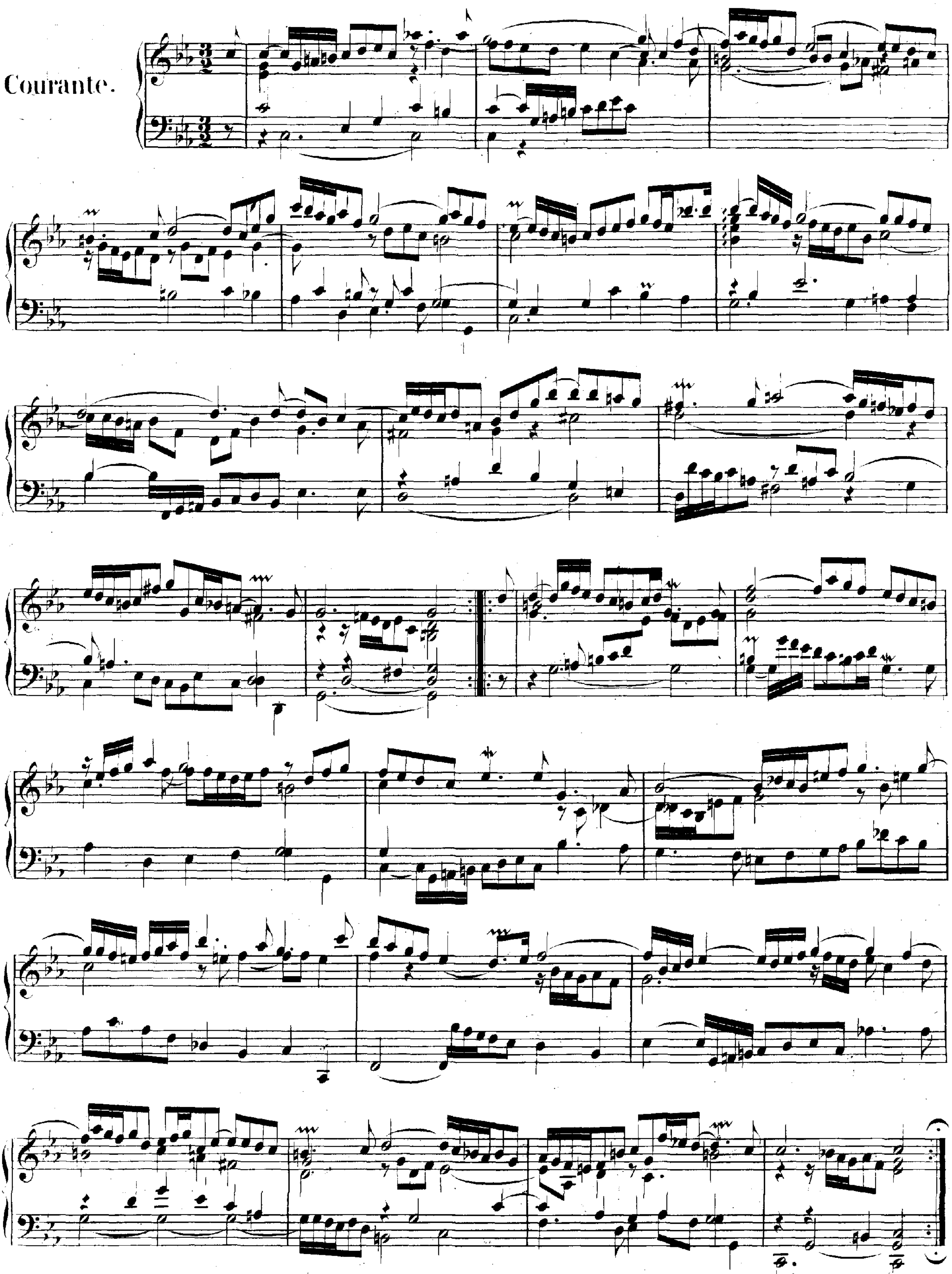


Allemande.

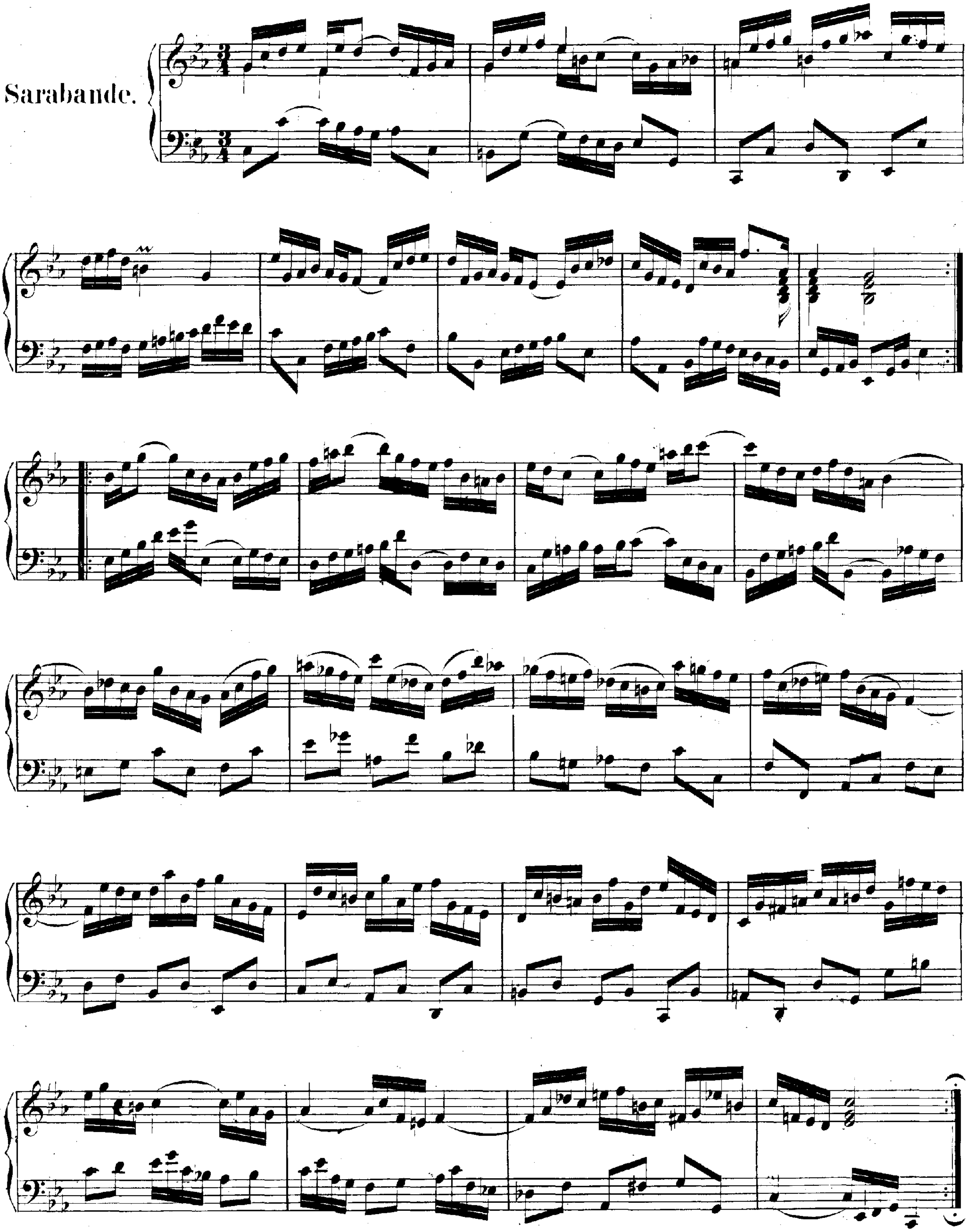


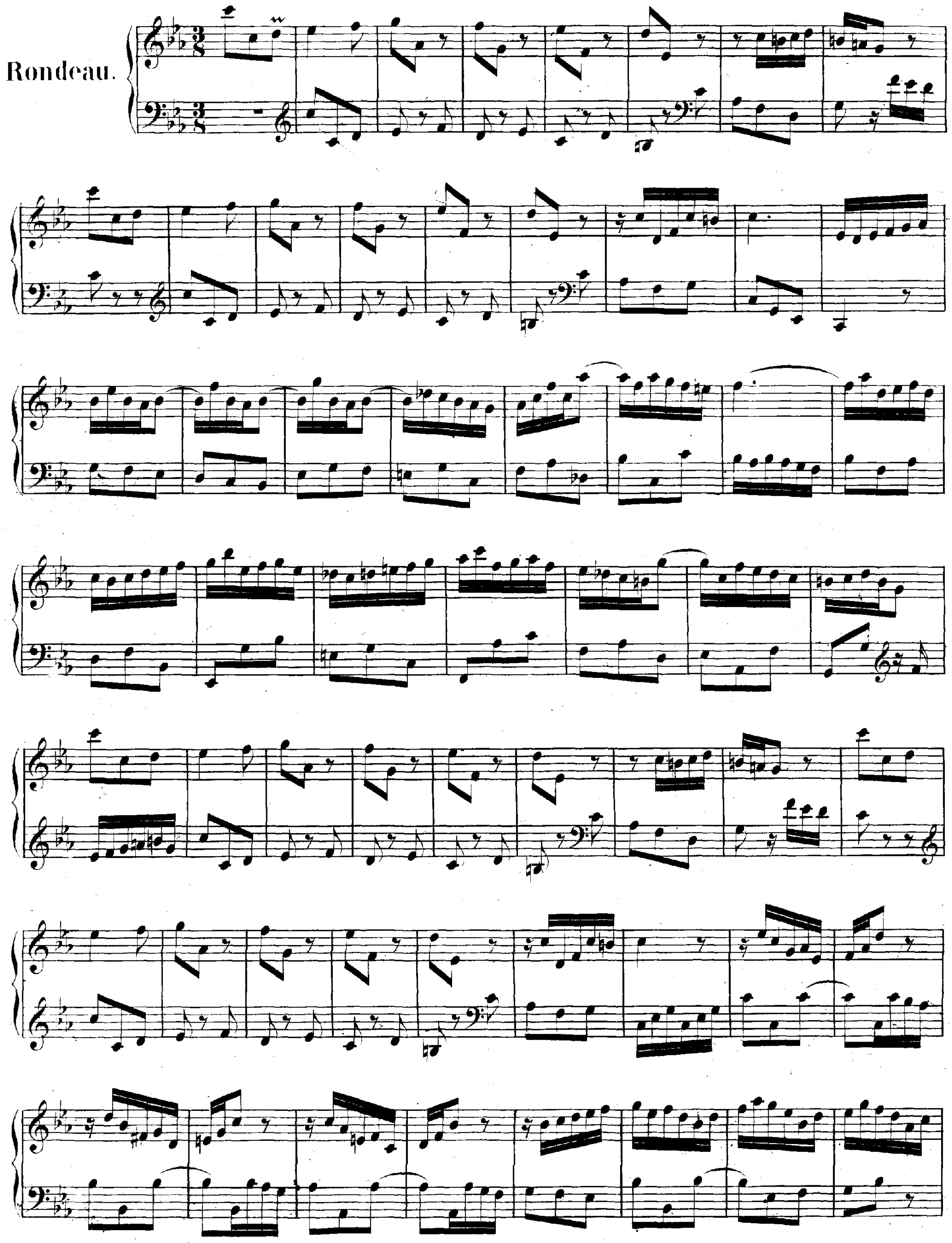


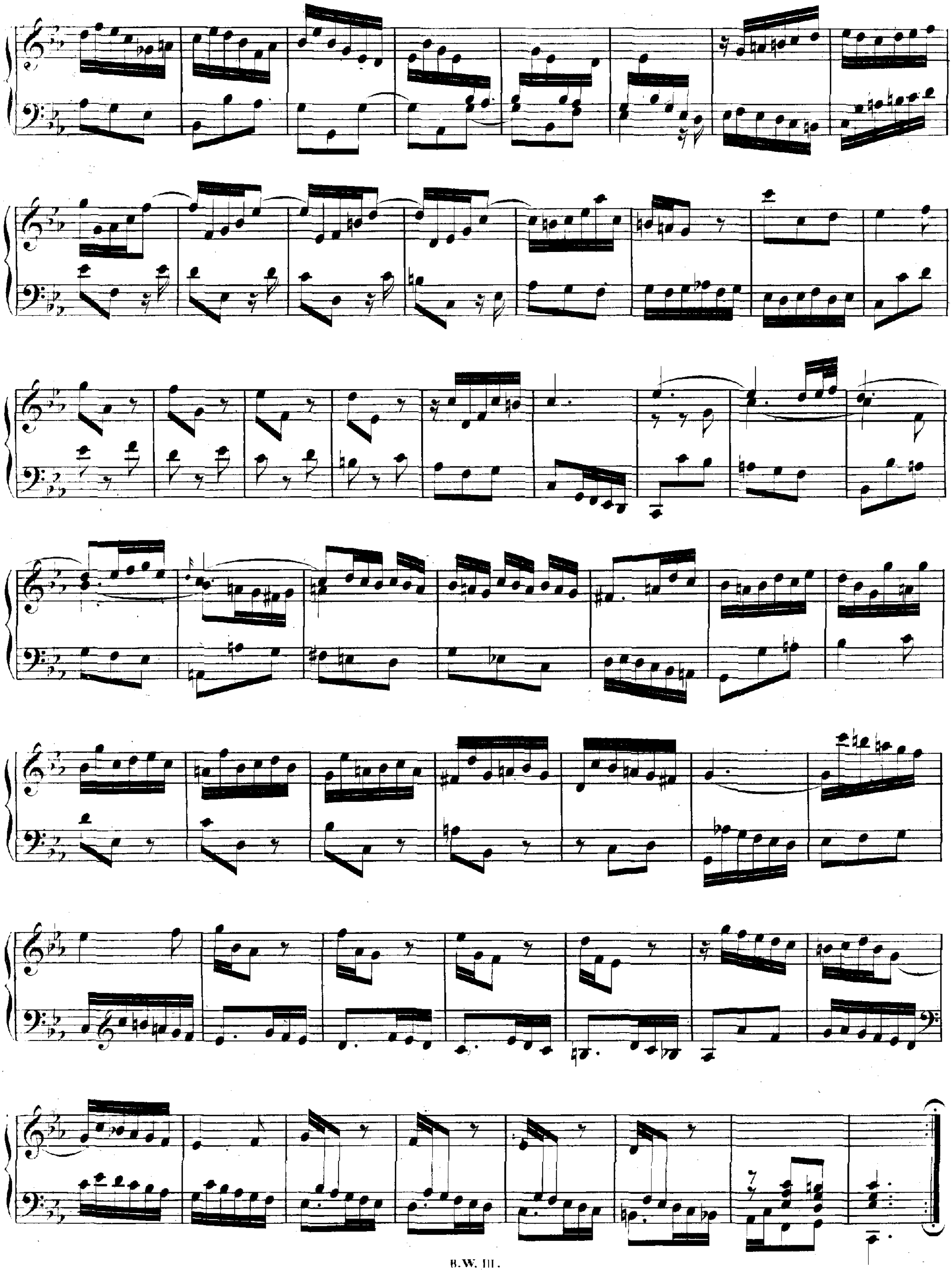
Courante.



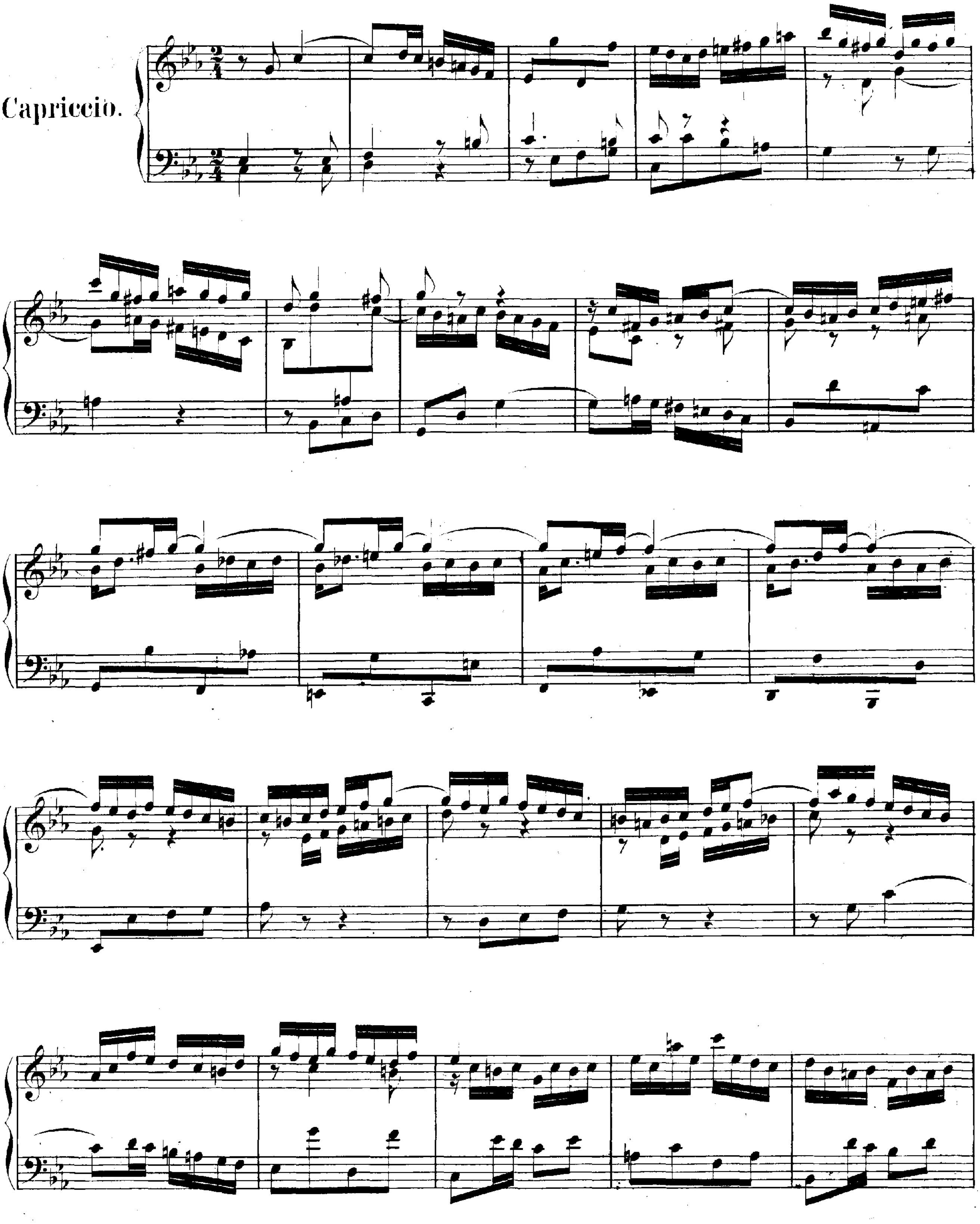
Sarabande.

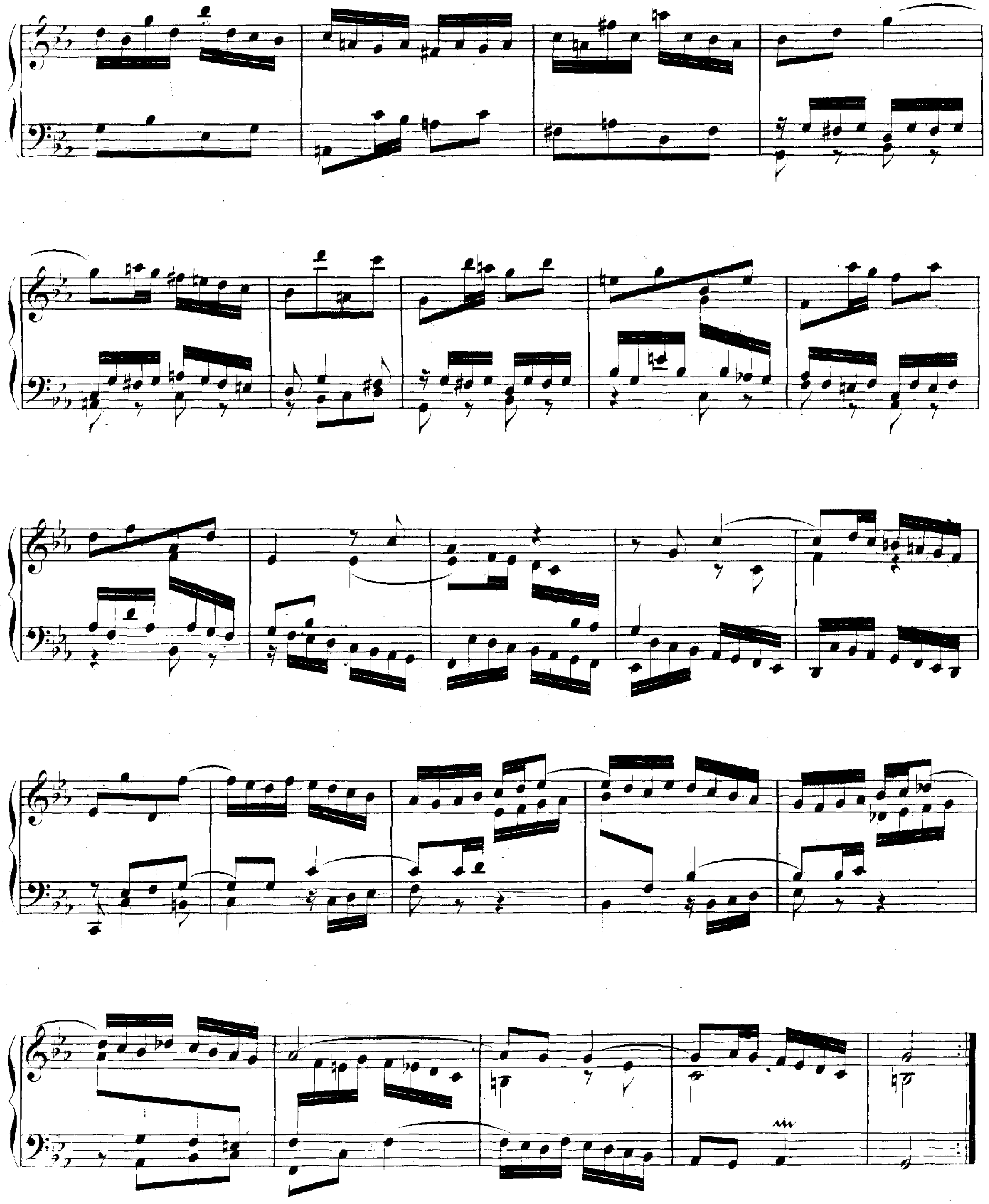


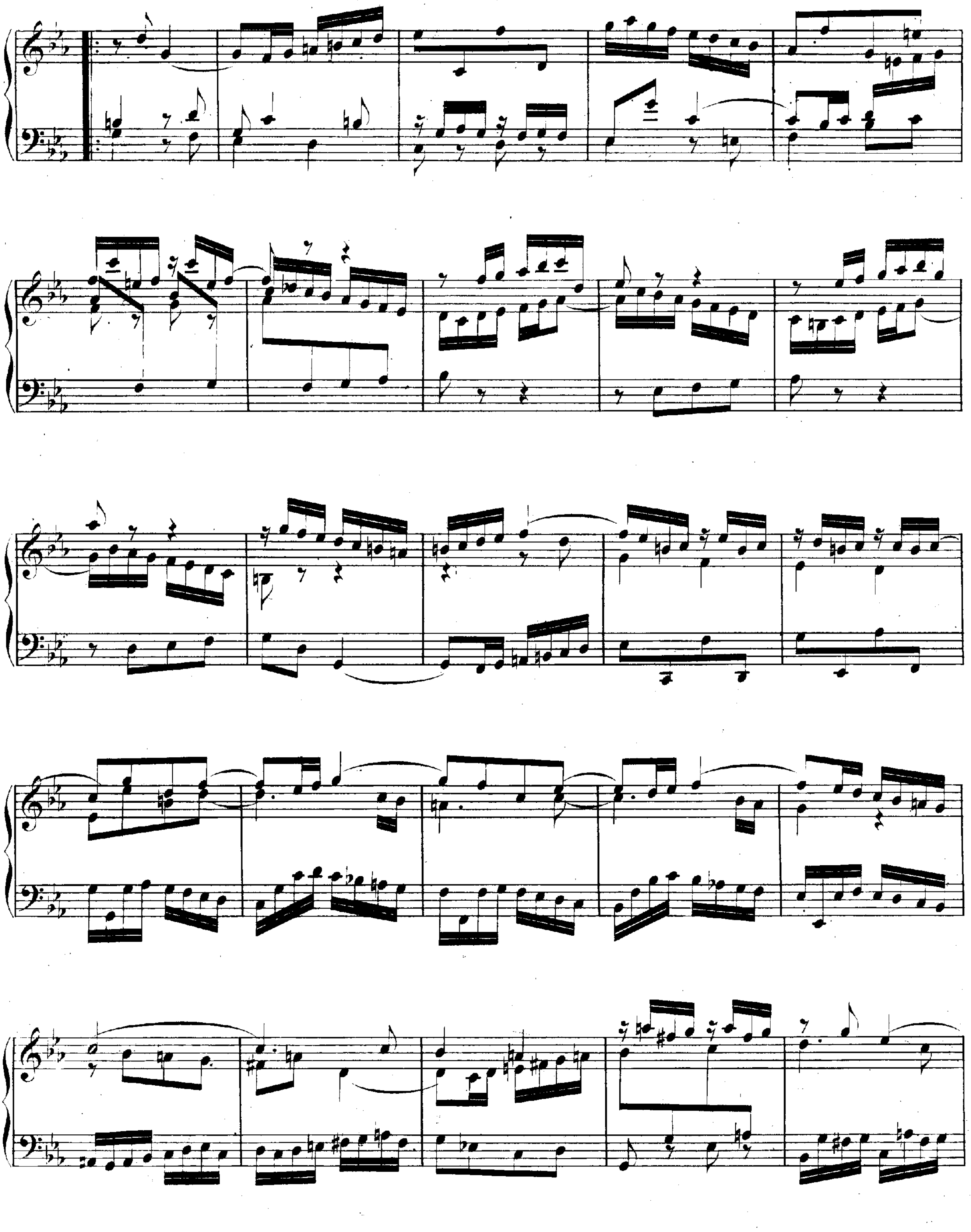

Rondeau.

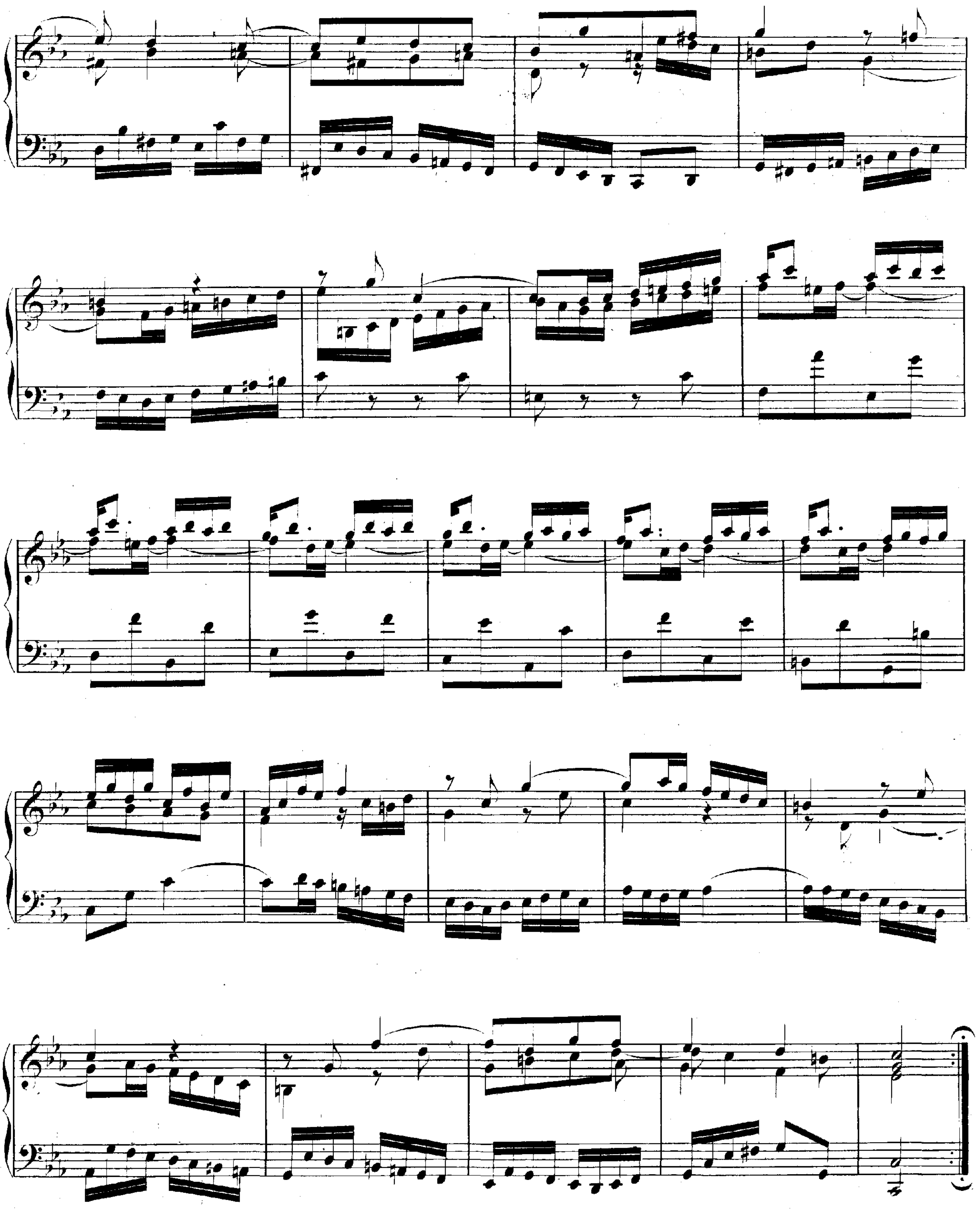


Capriccio.

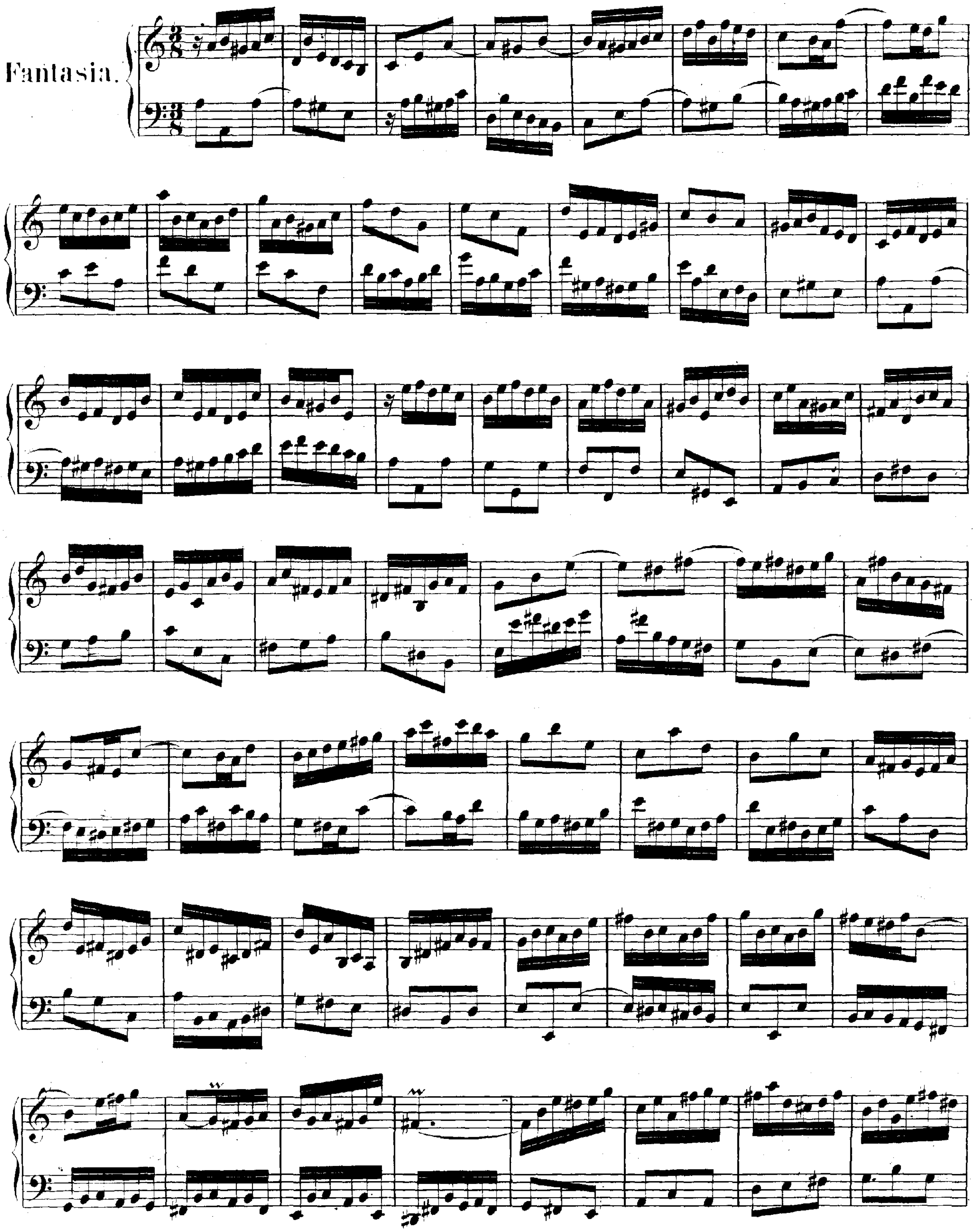


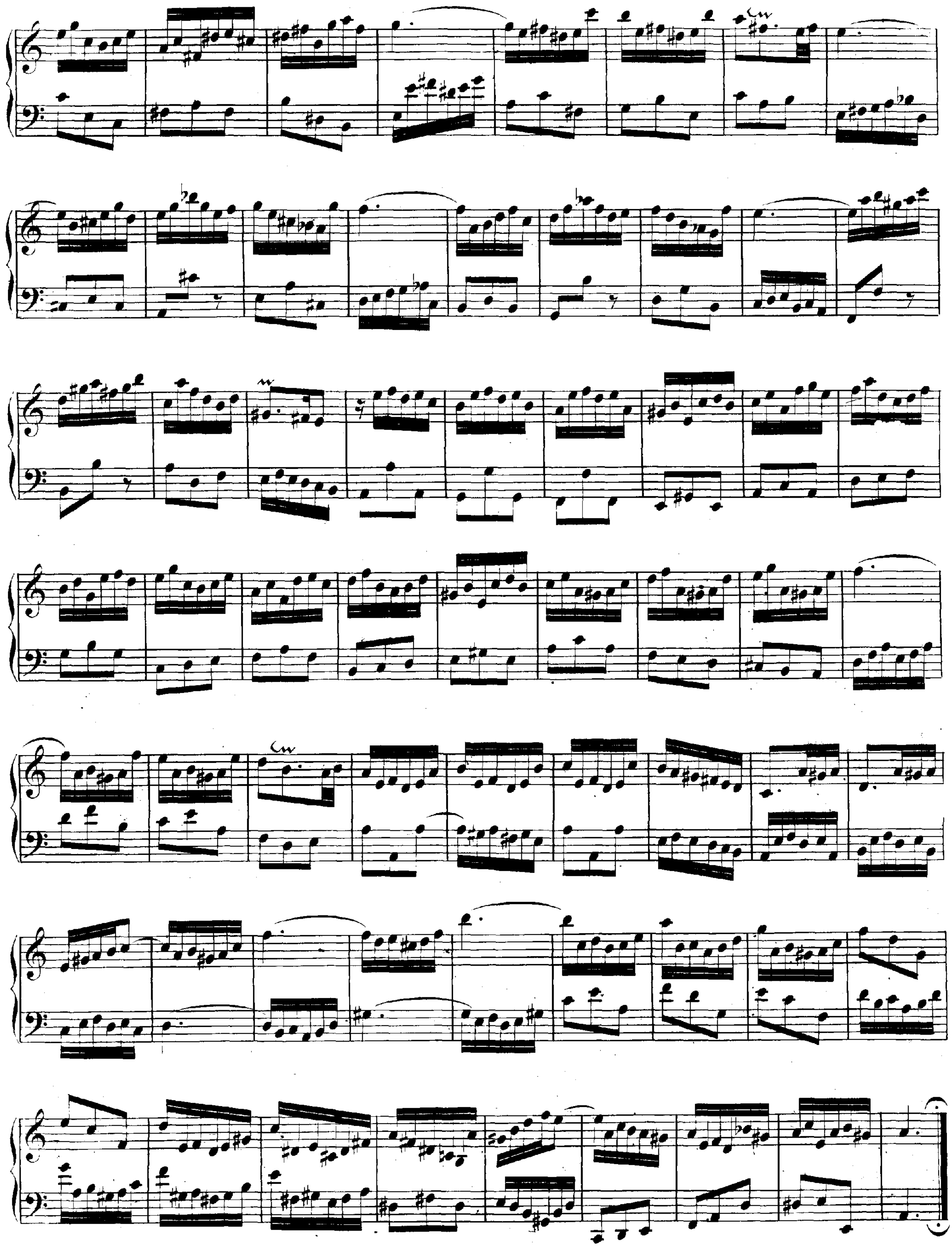




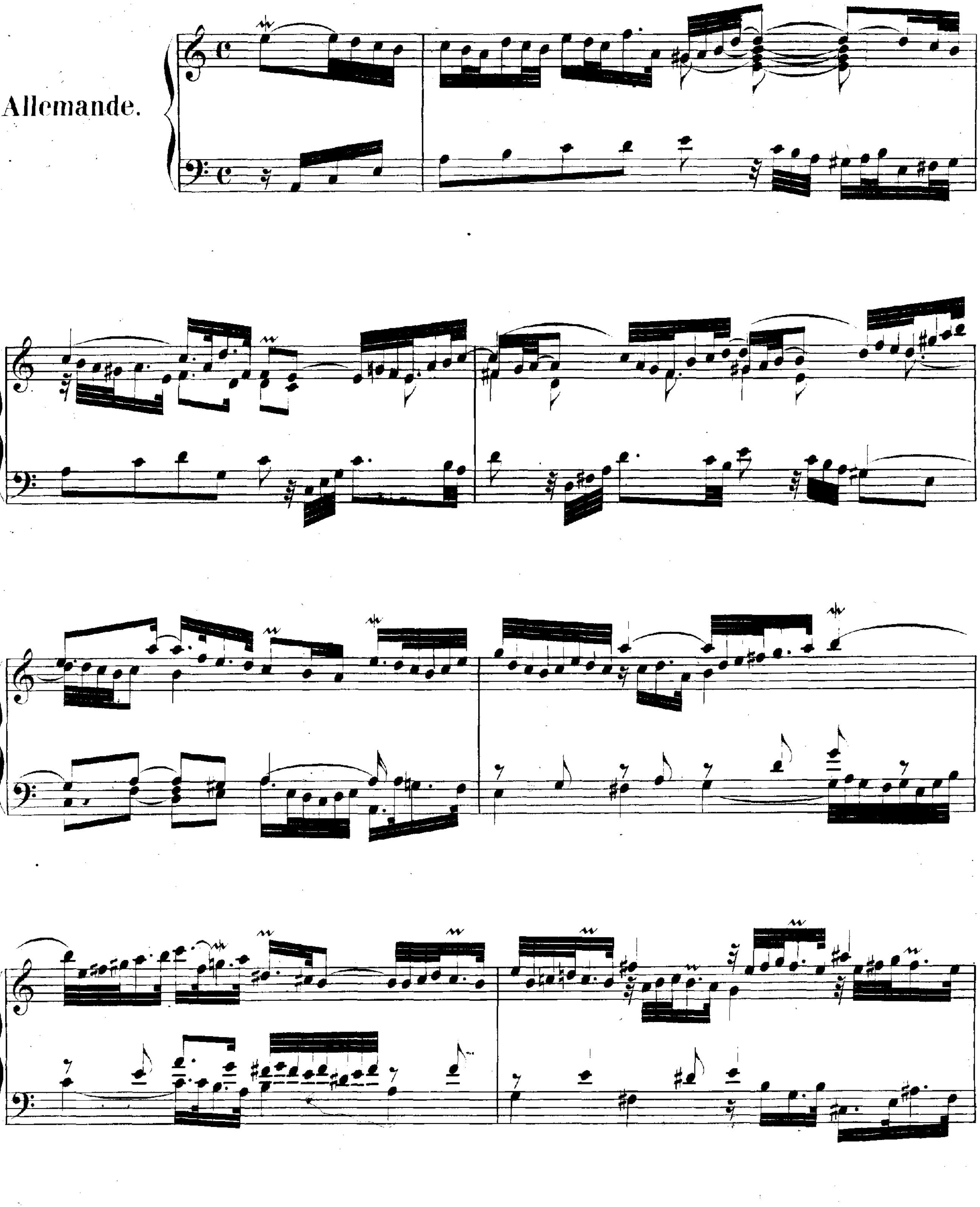


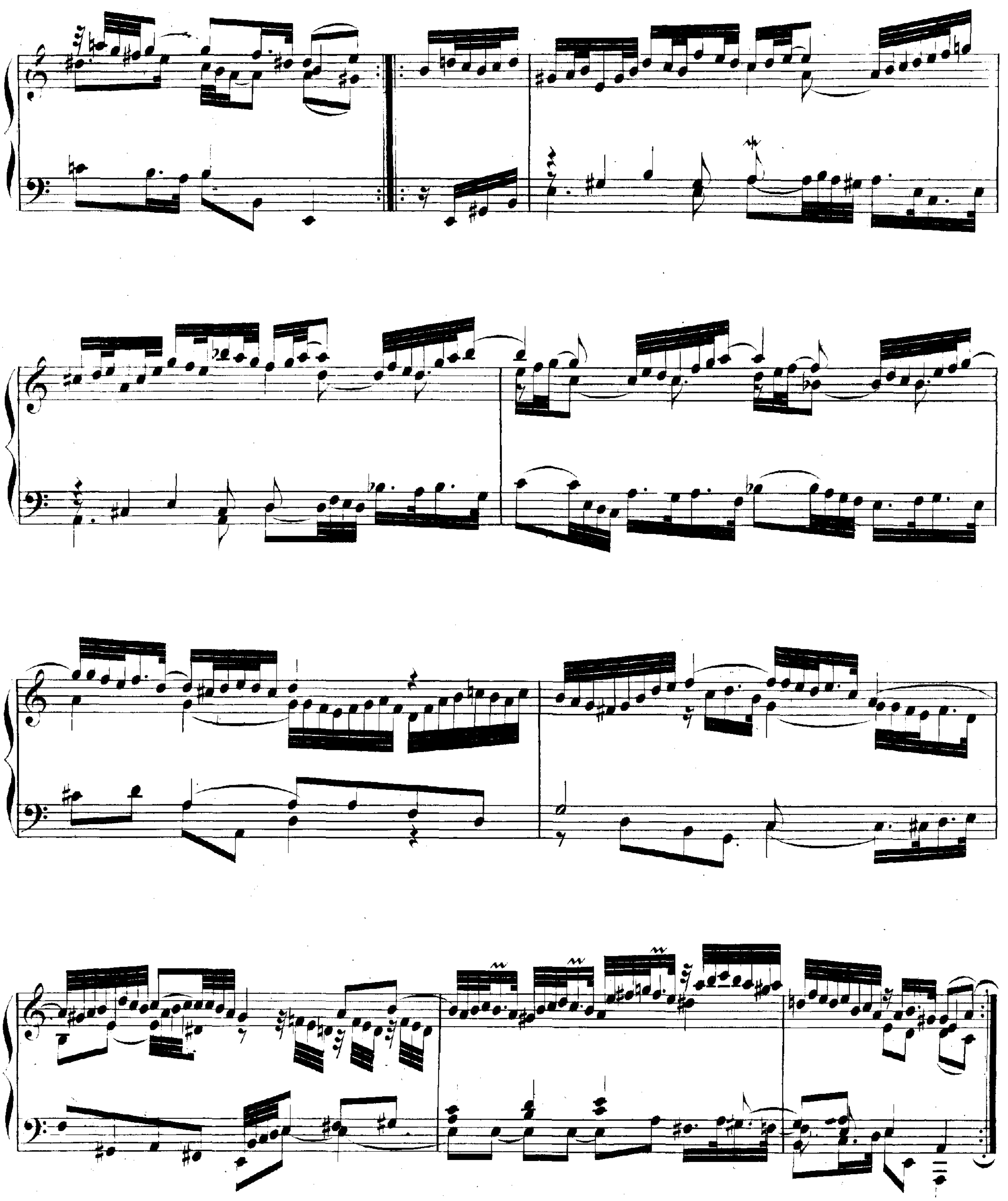
PARTITA III.



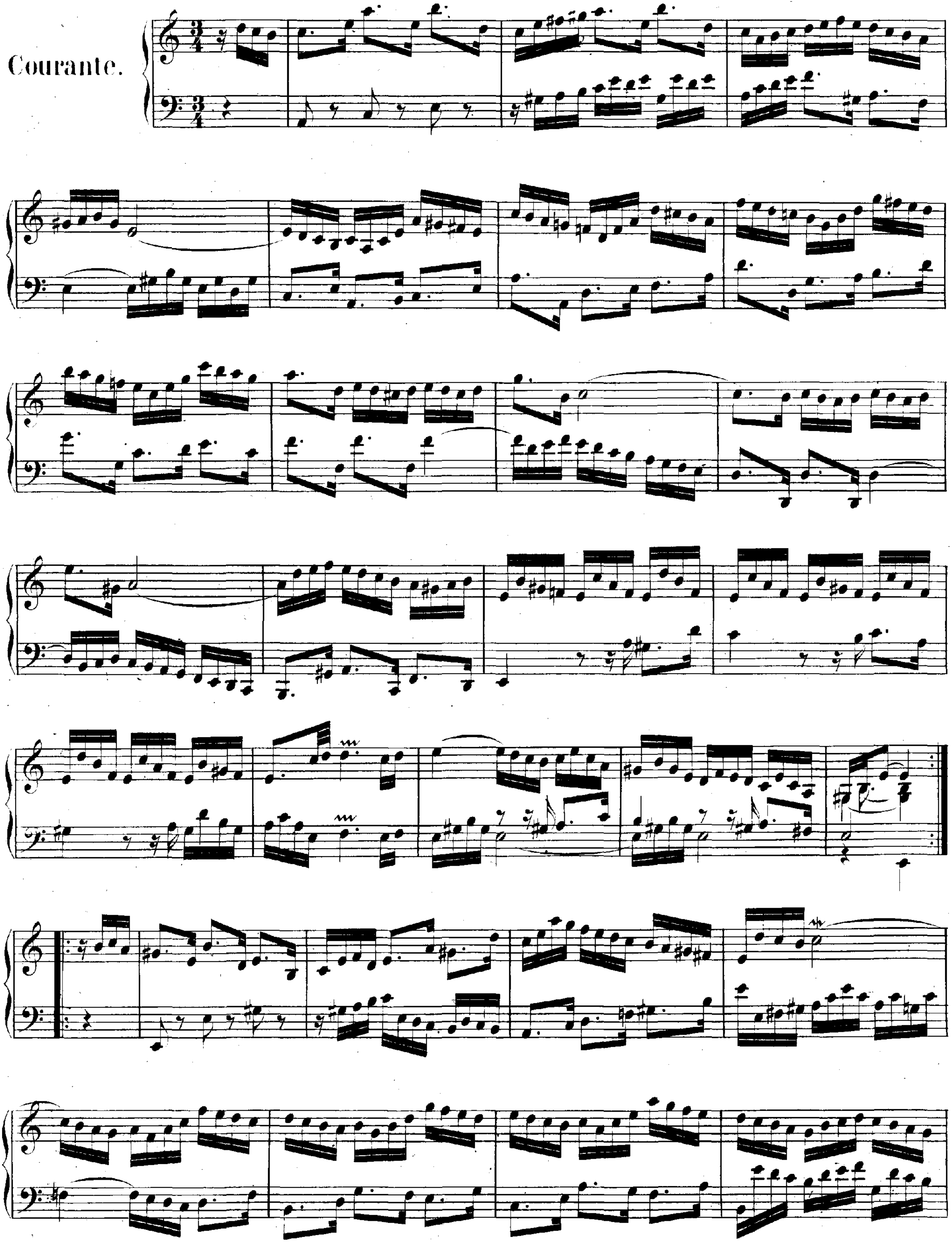


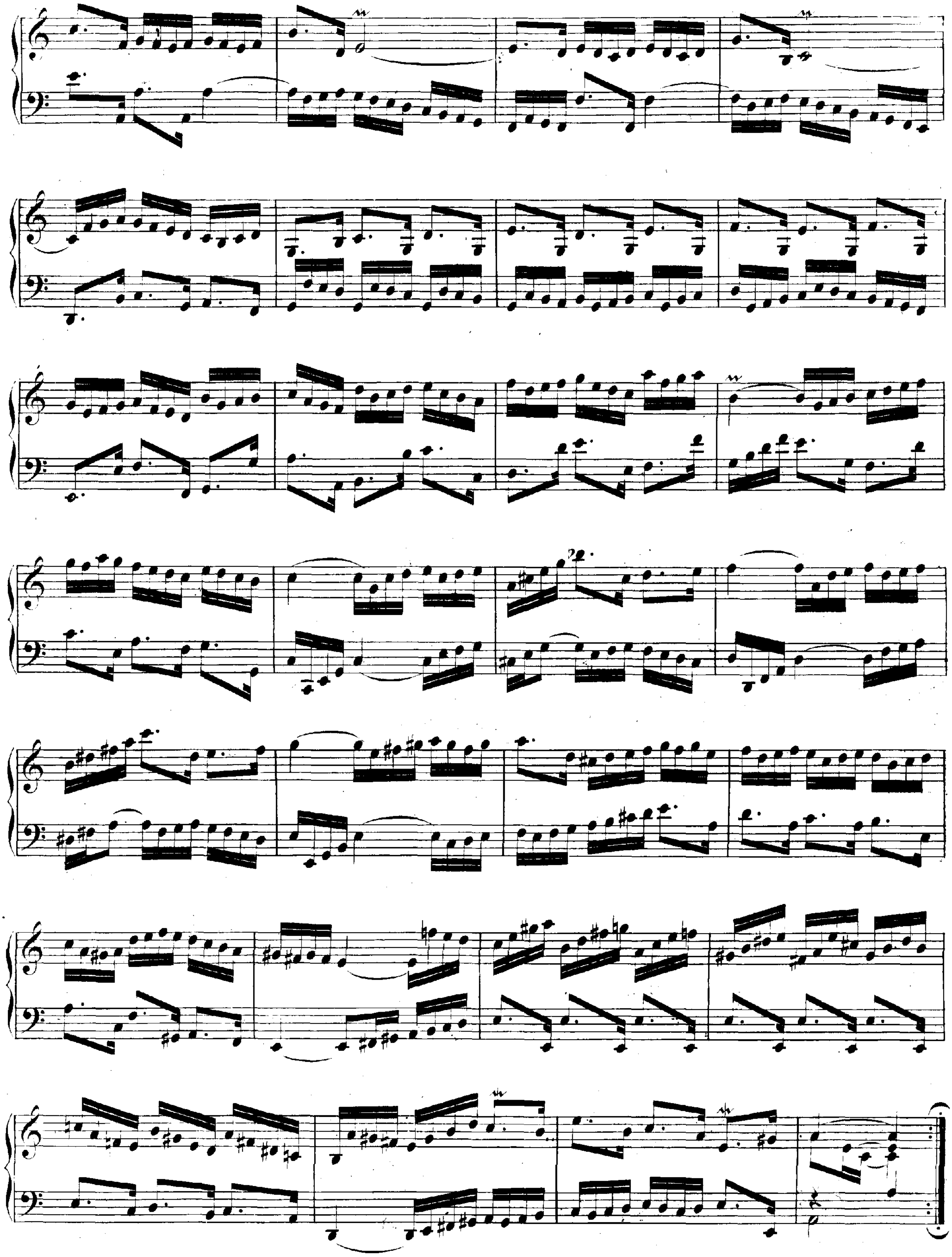
Allemande.



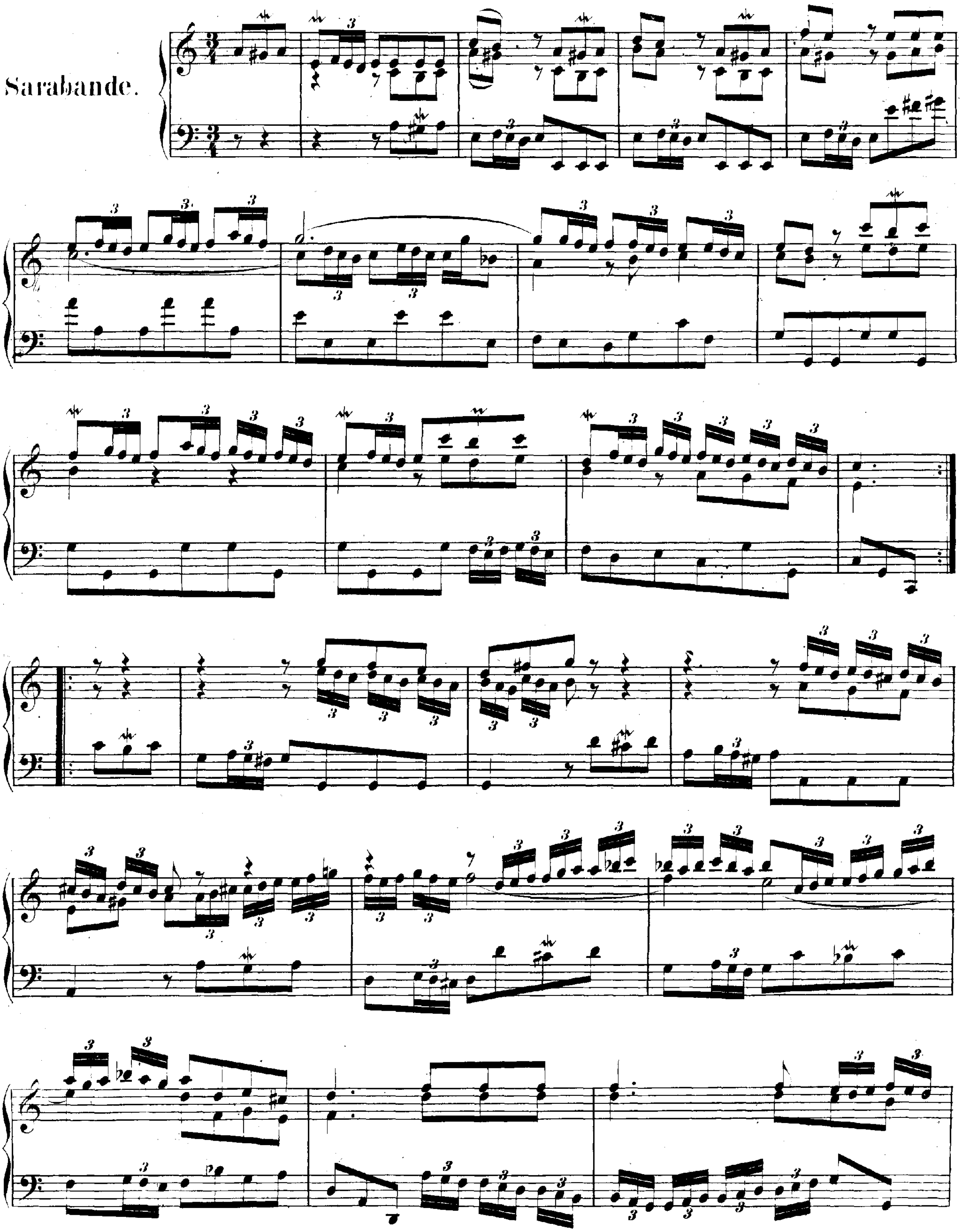


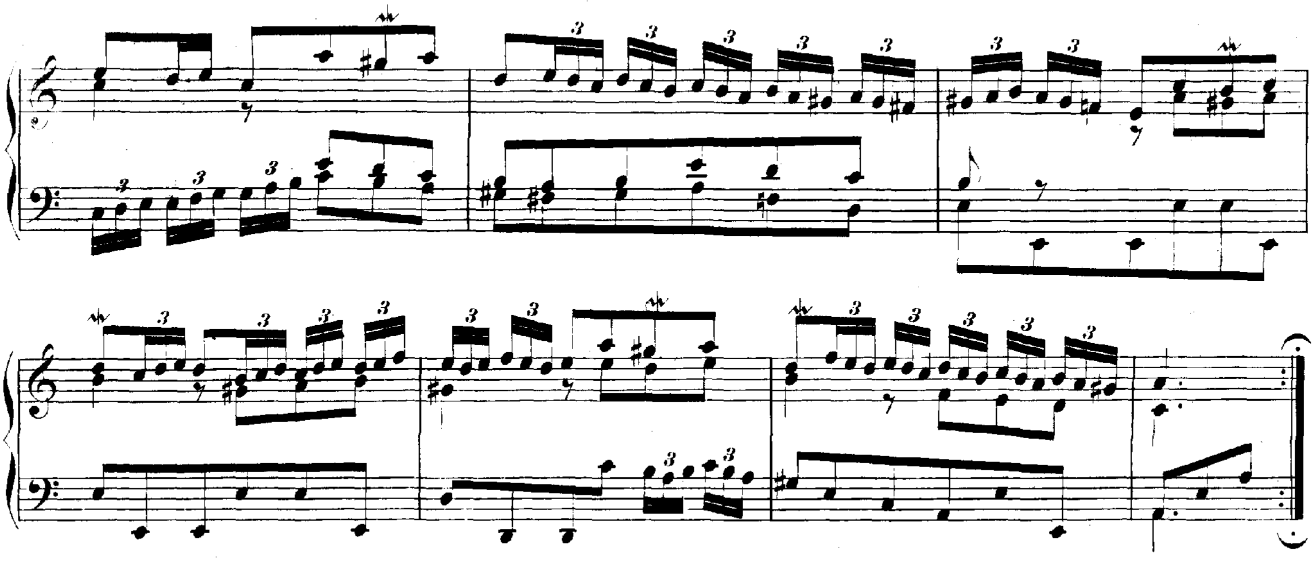
Courante.



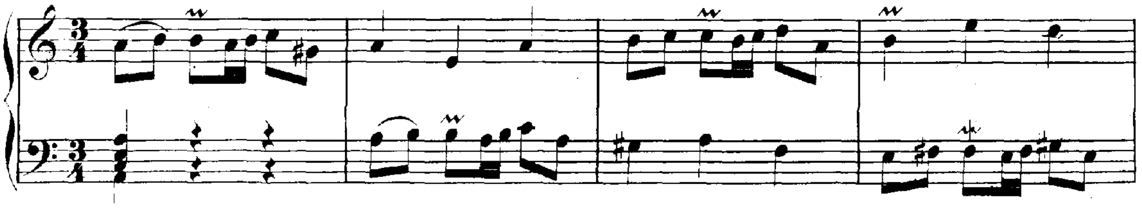


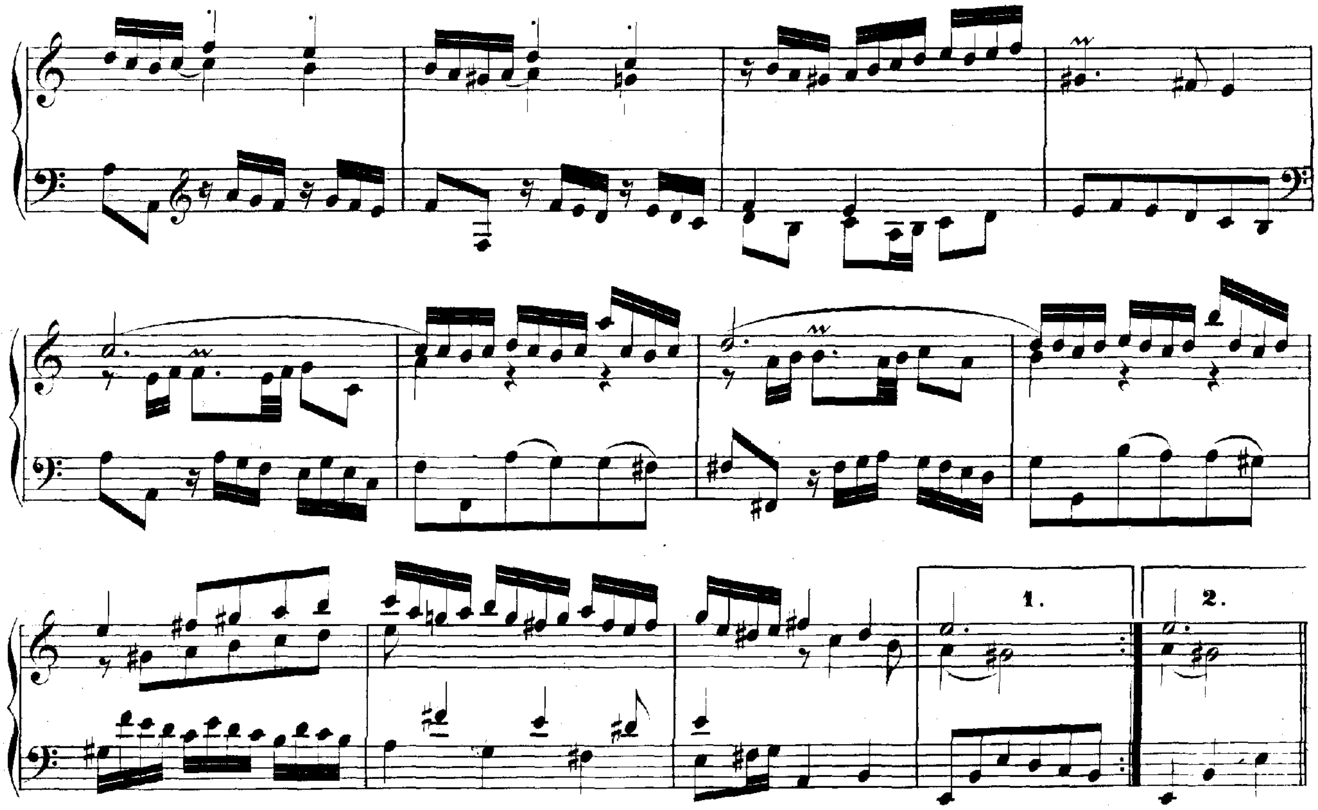
Sarabande.

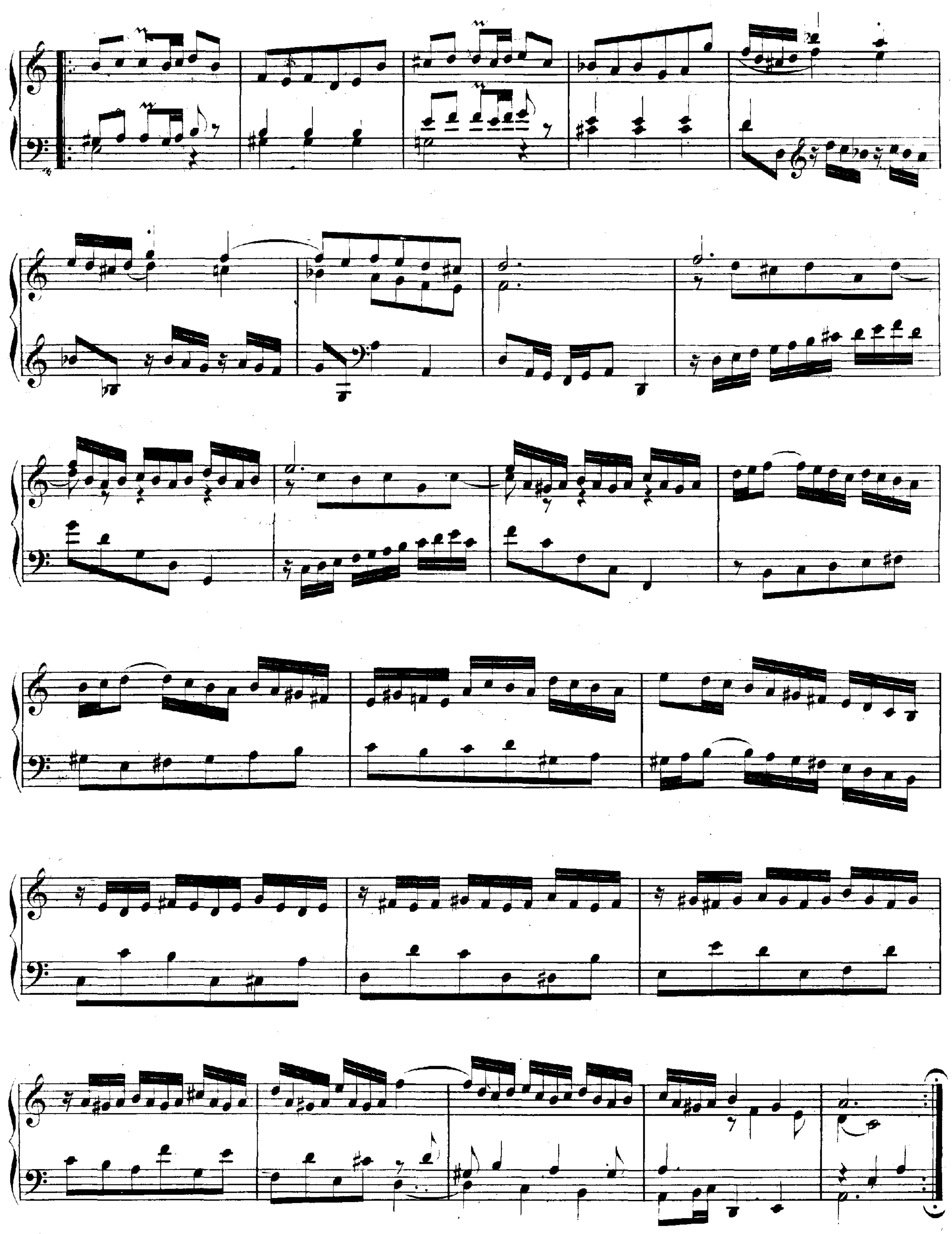




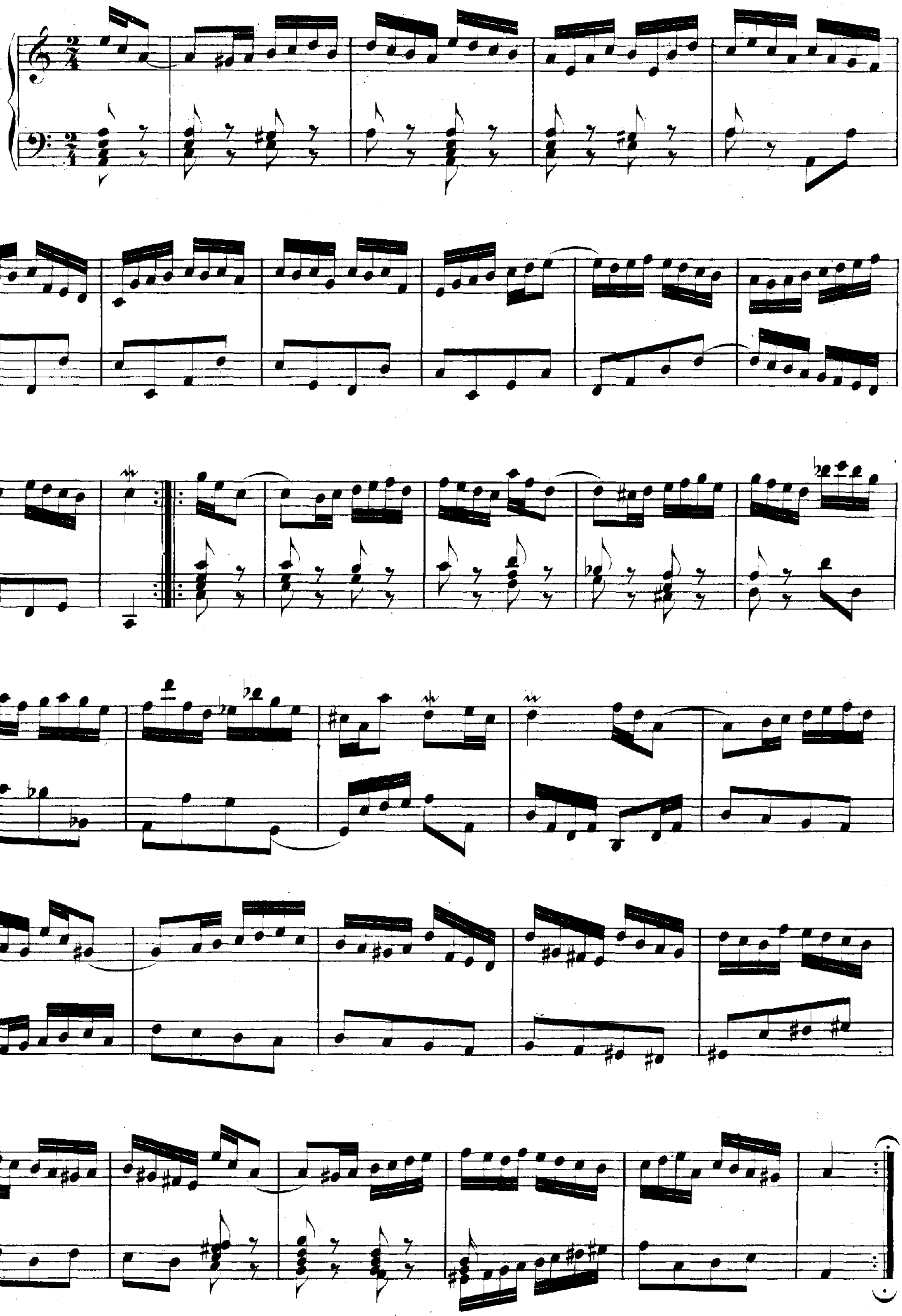
Burlesca.

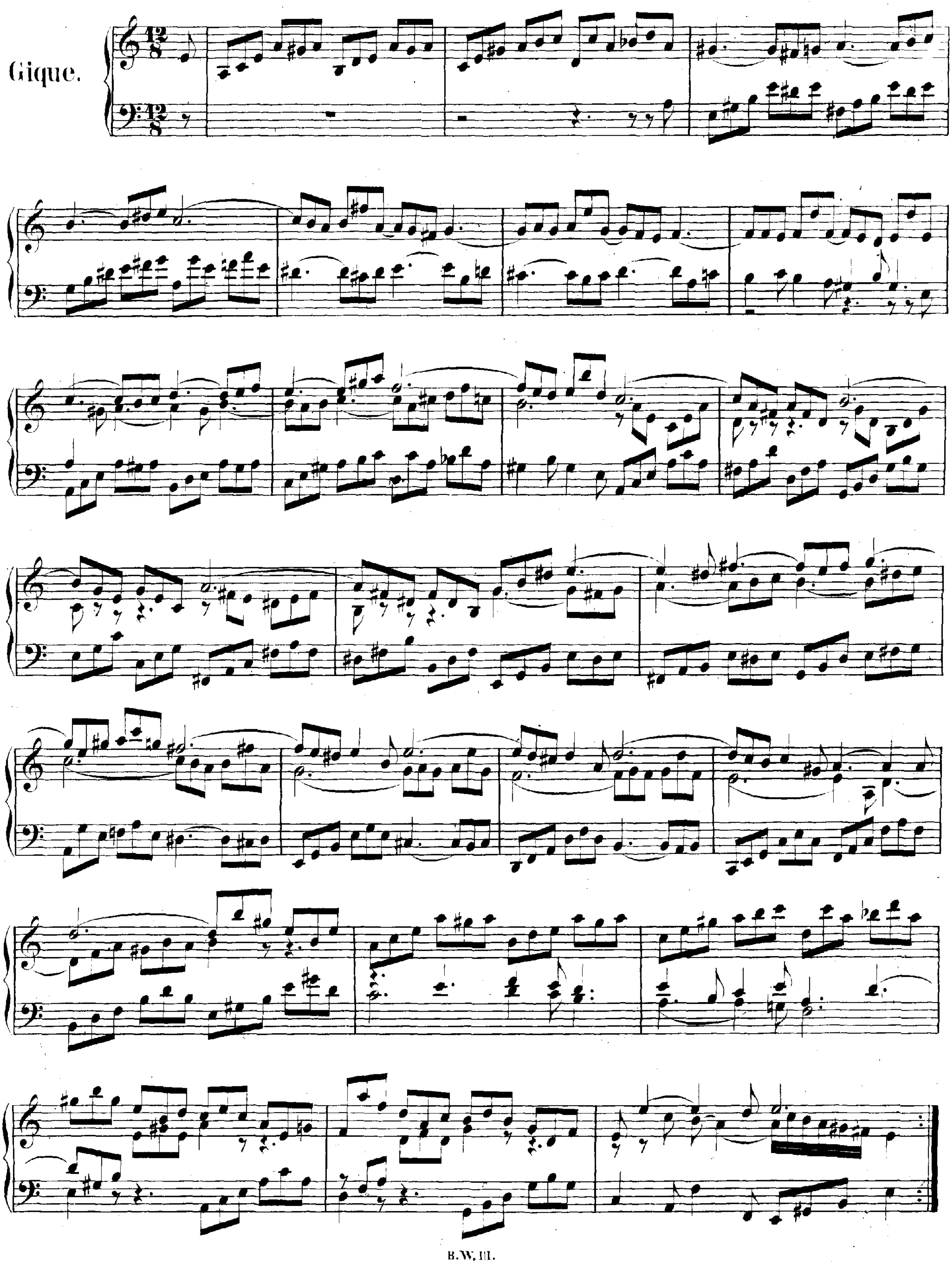


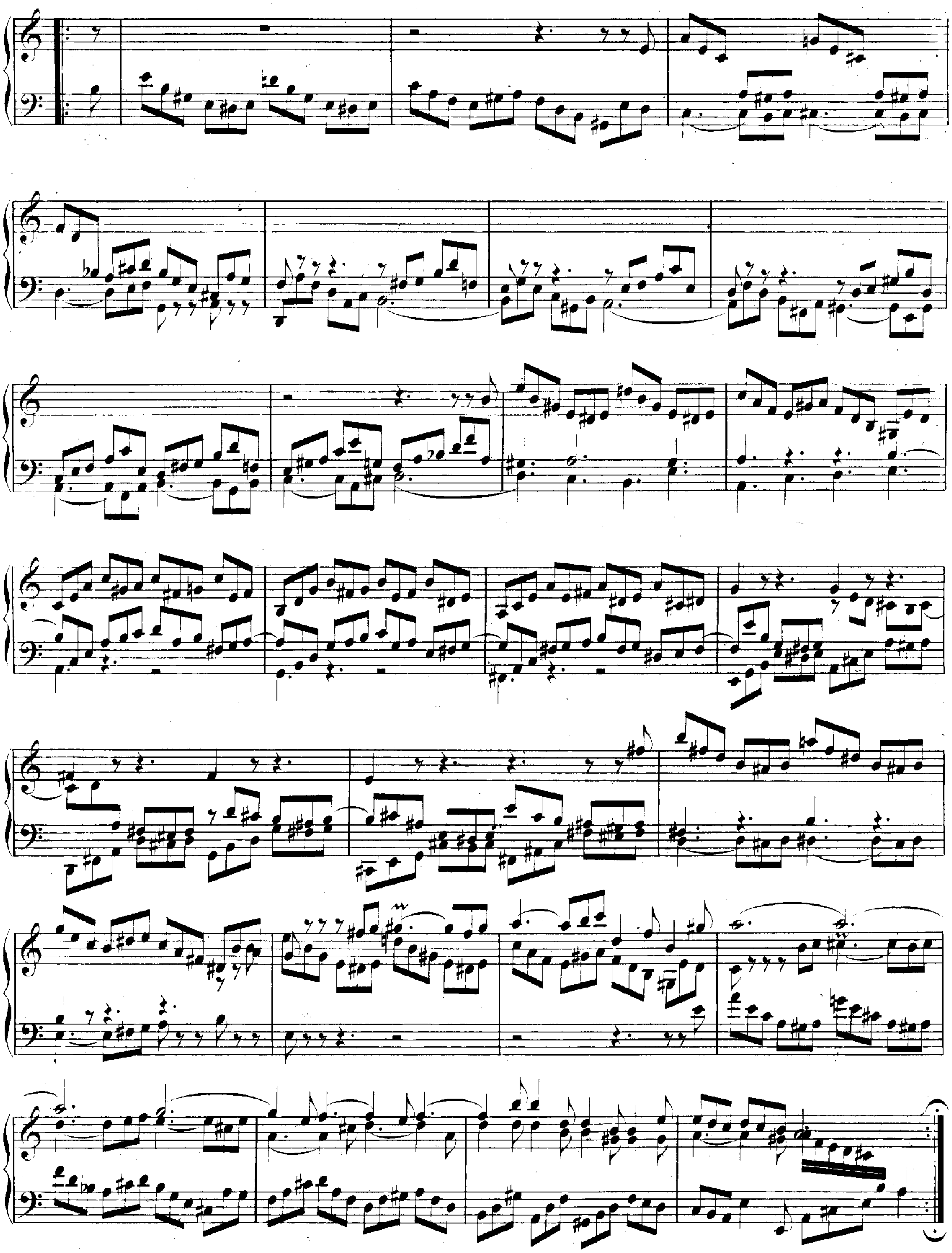




Scherzo.

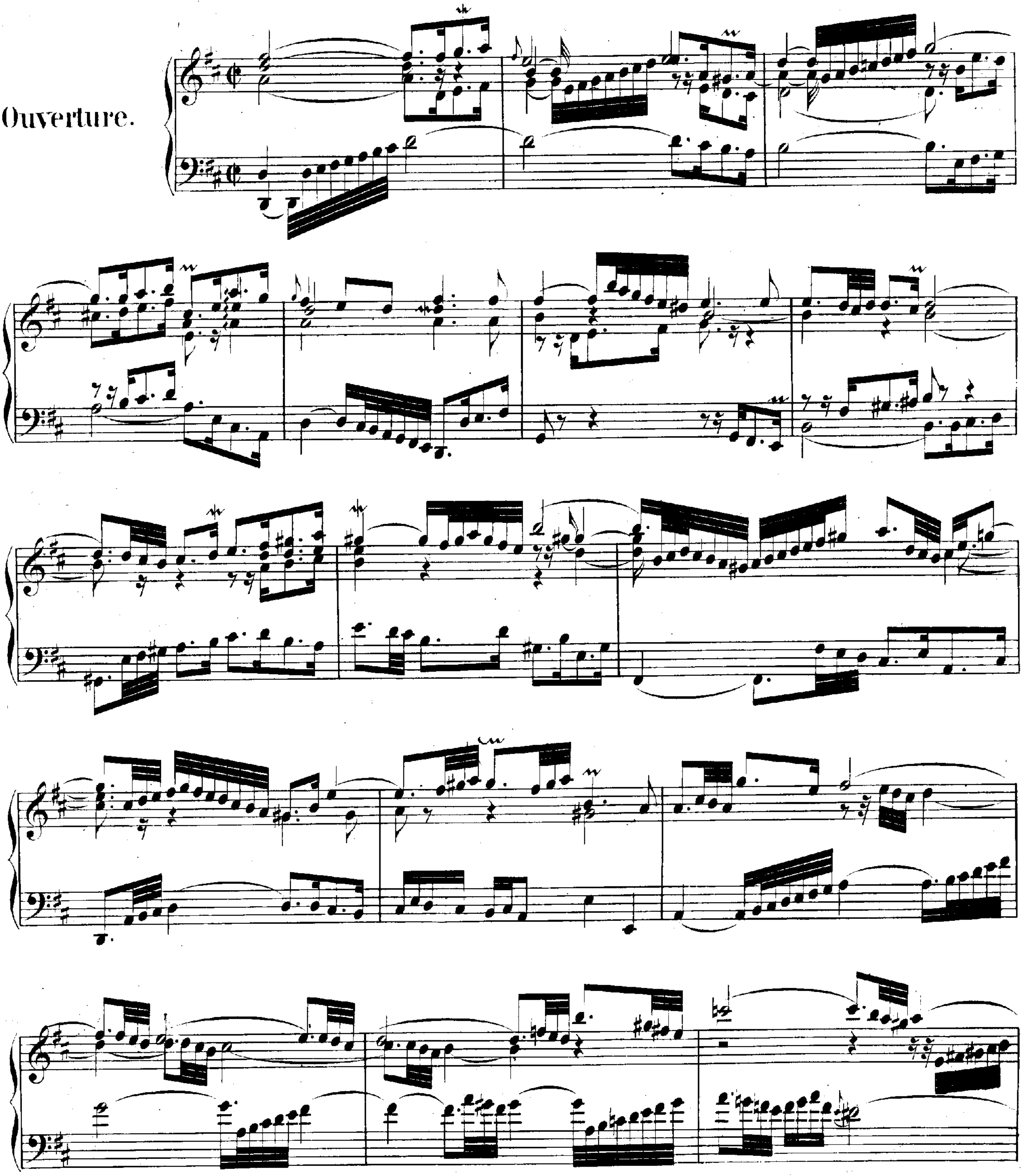


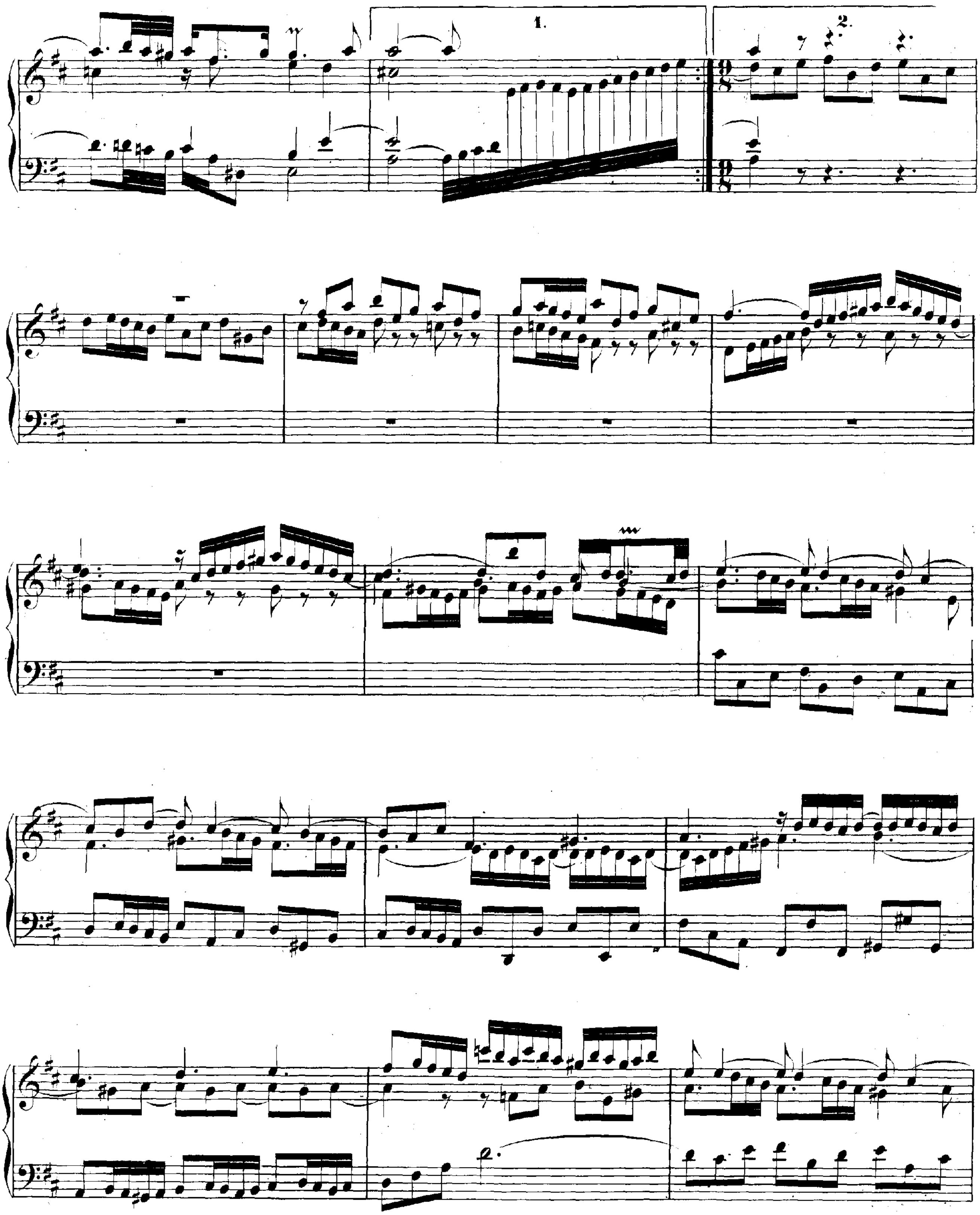

Gique.



PARTITA IV.

Ouverture.

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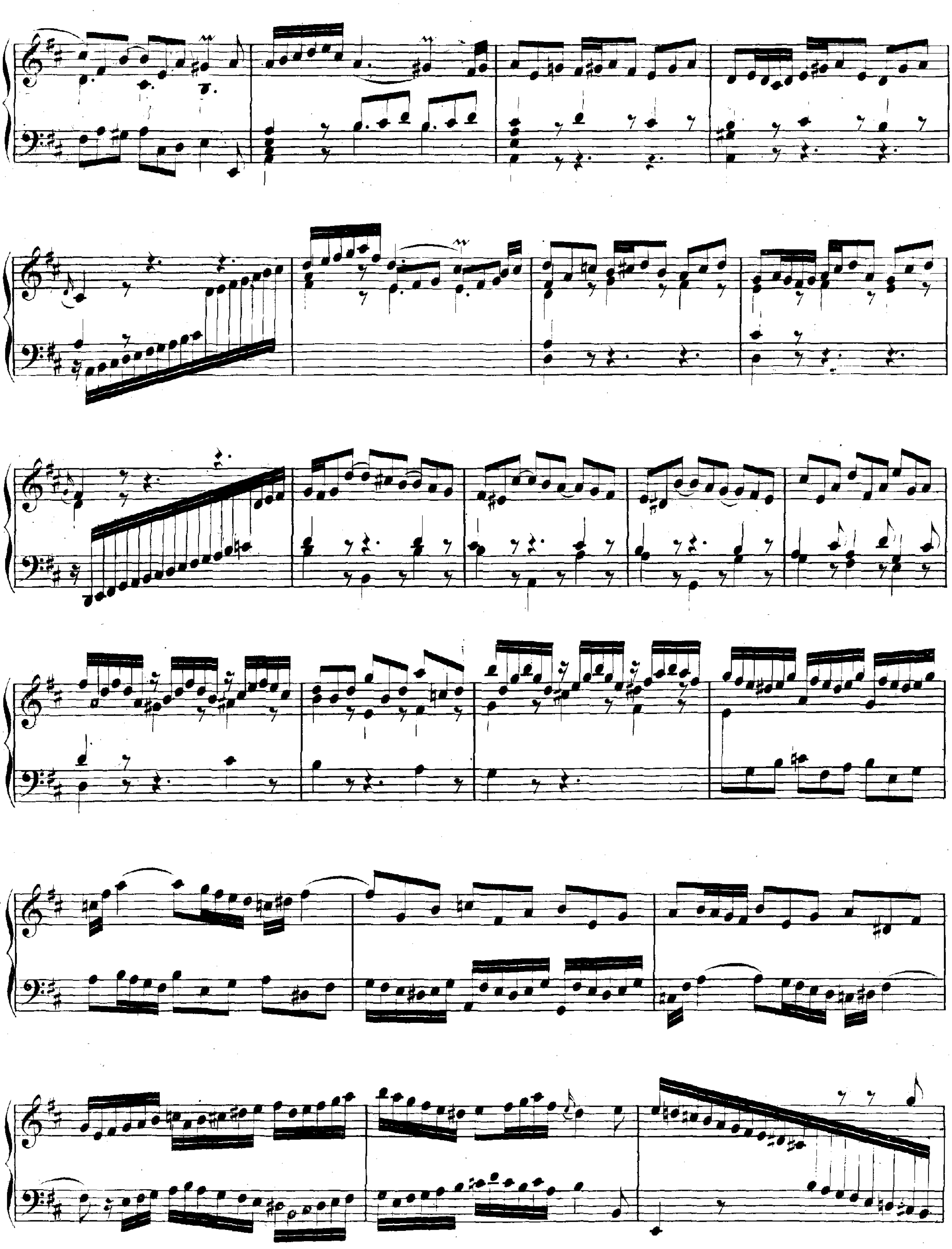
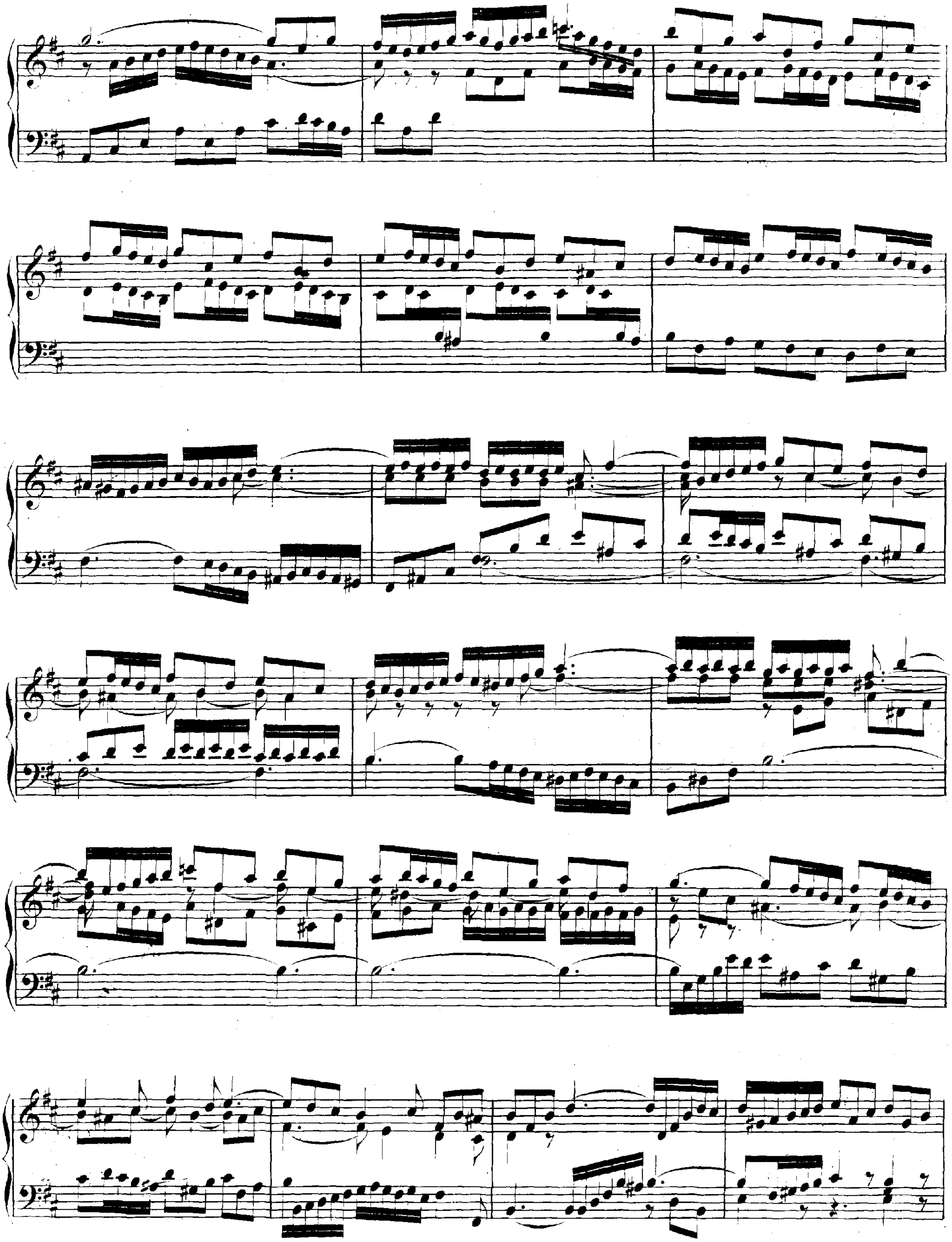
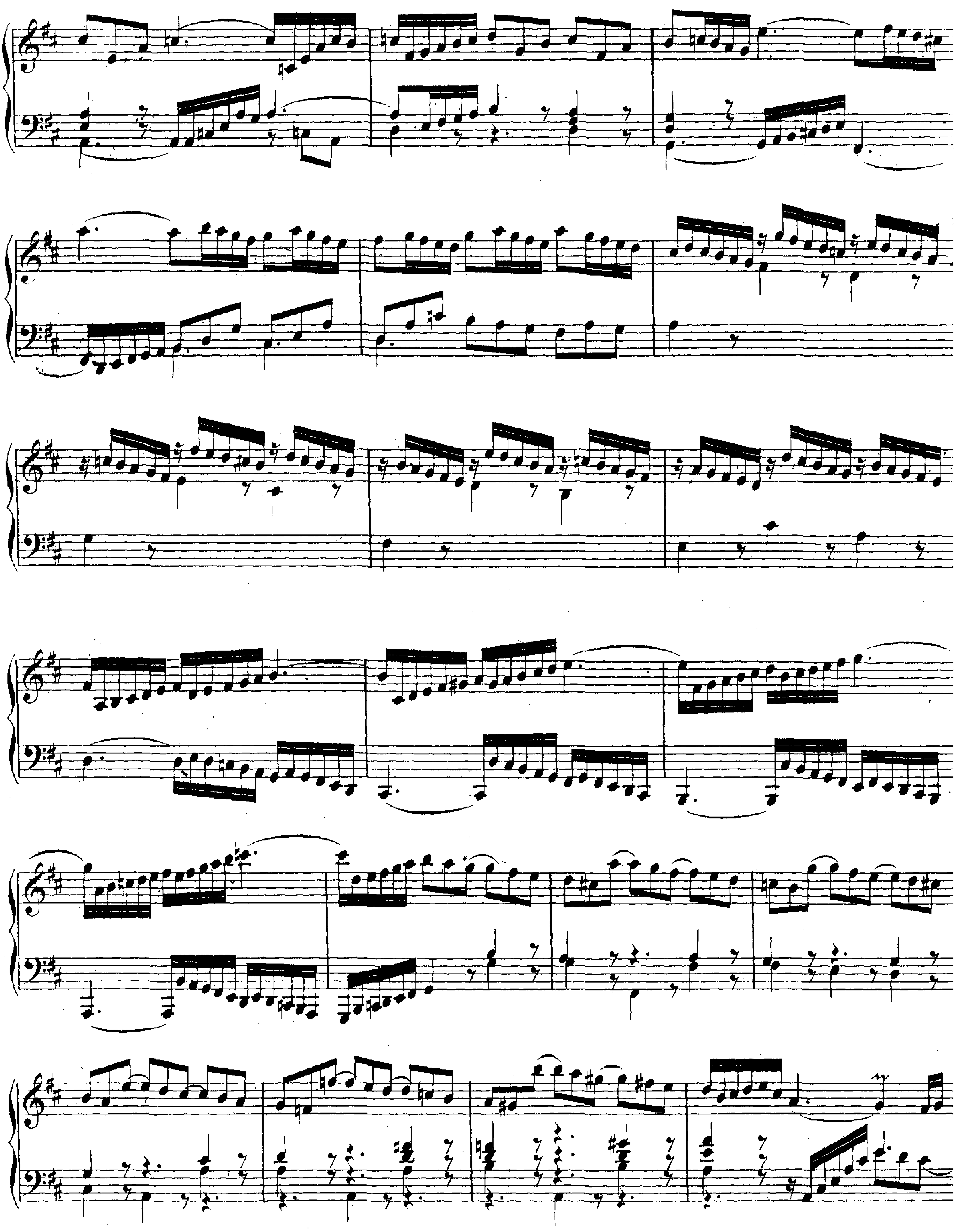
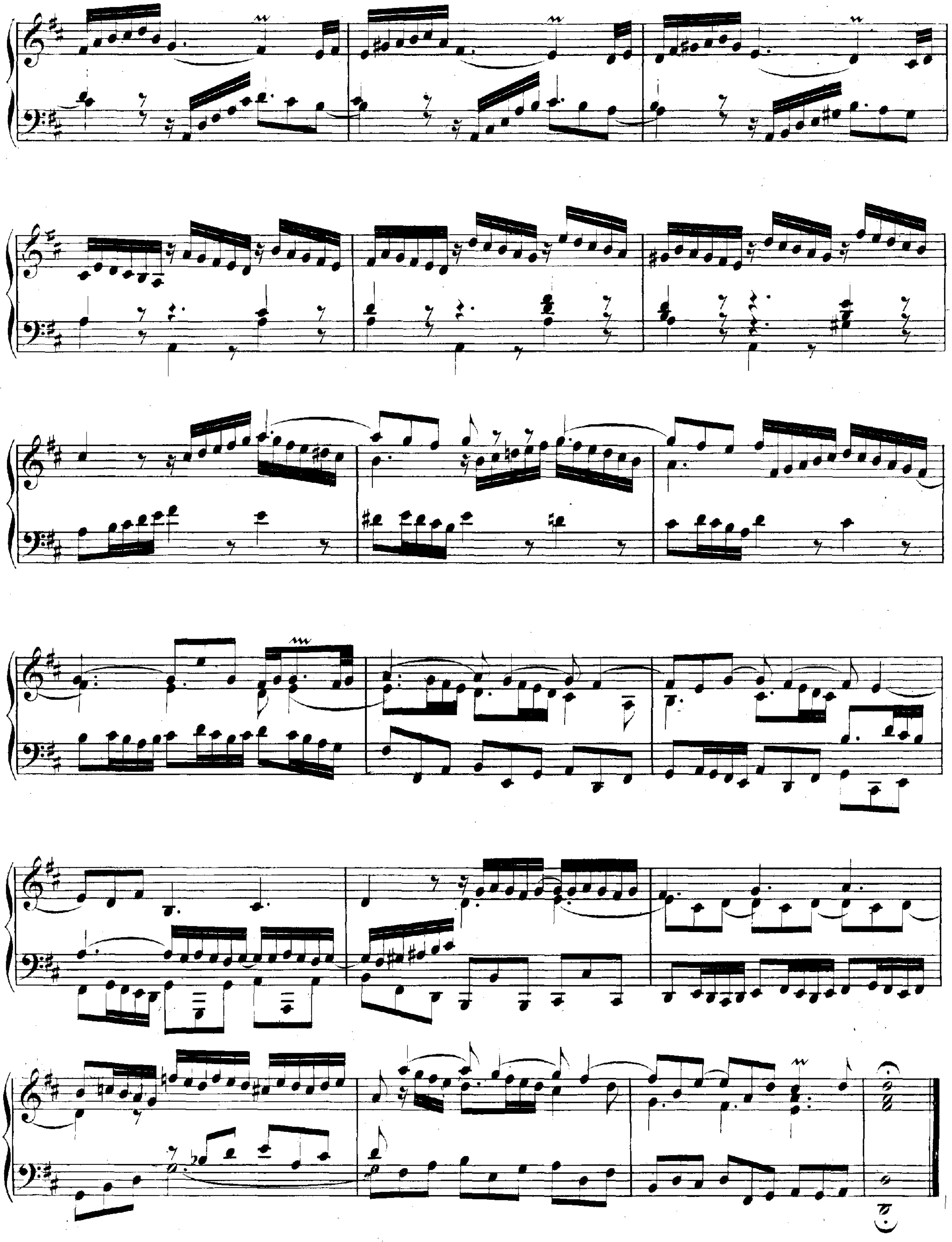
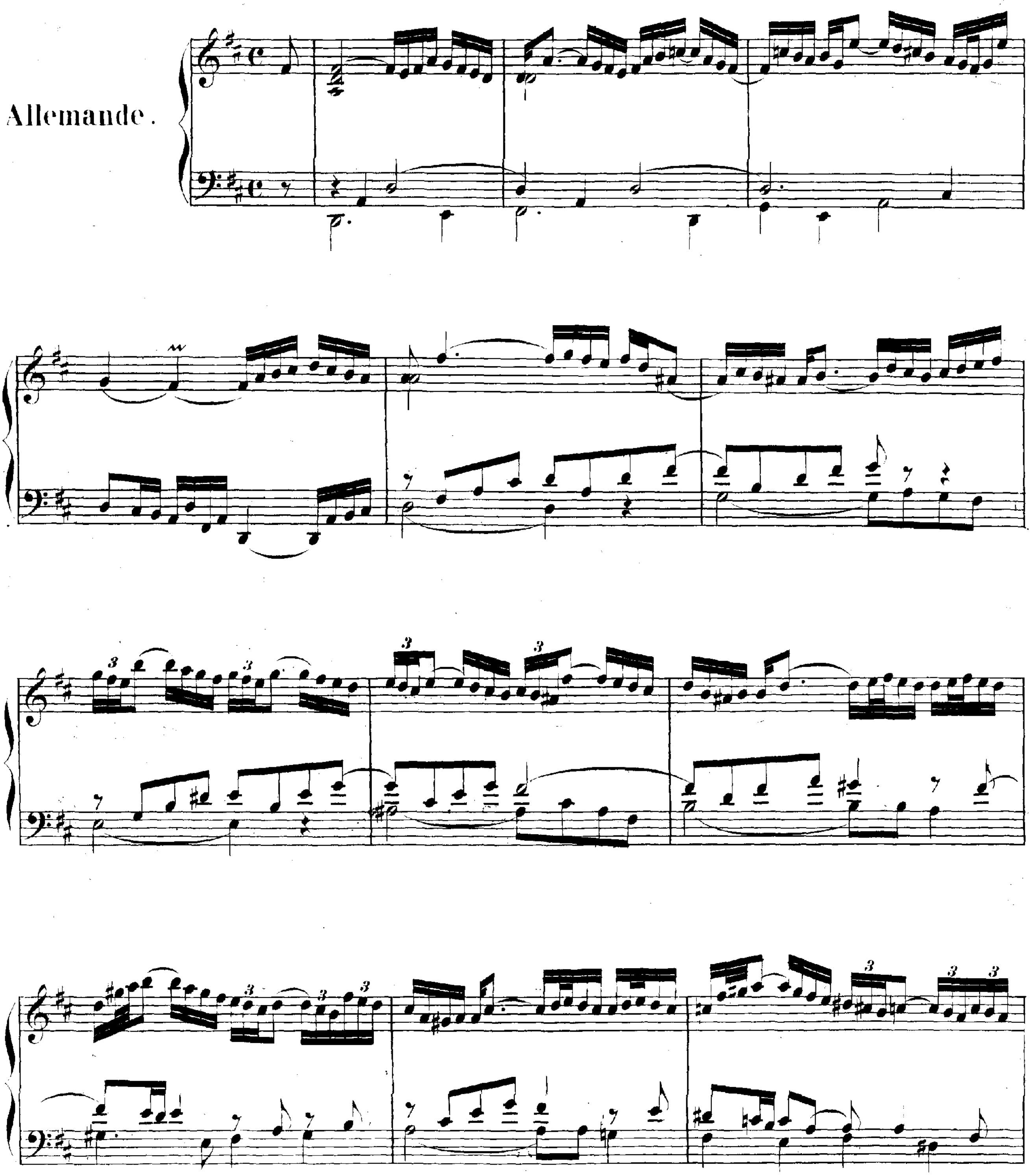


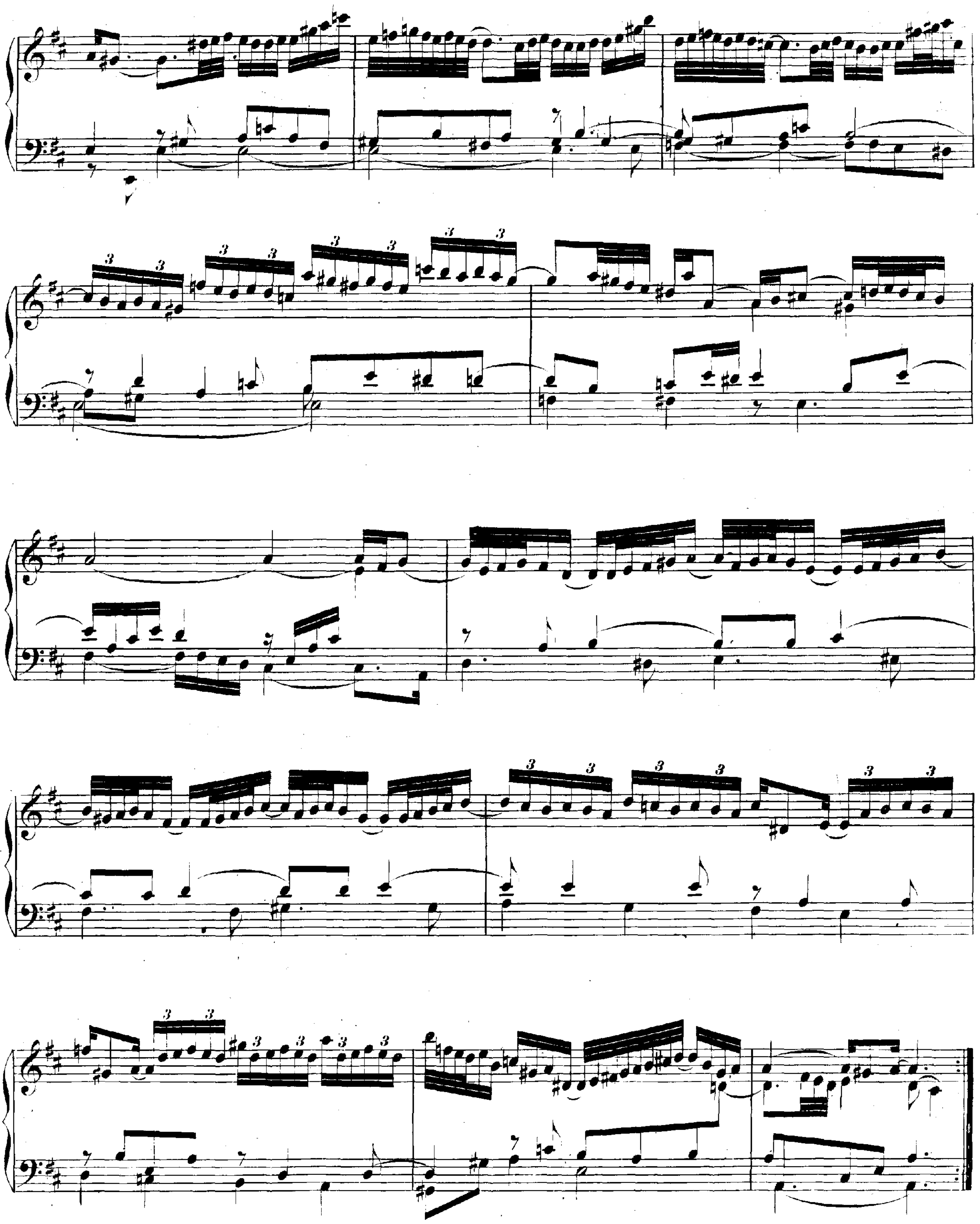


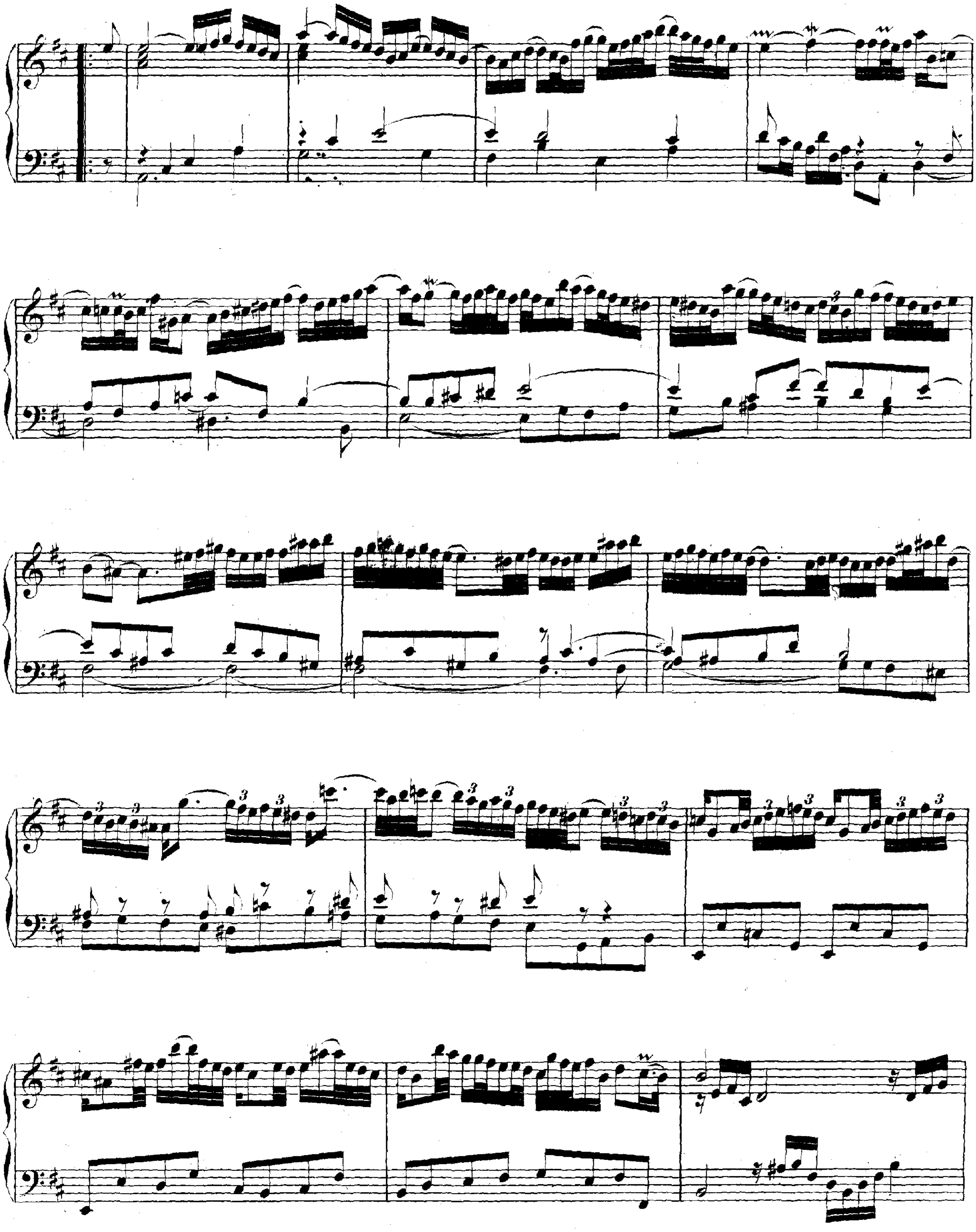




Allemande.



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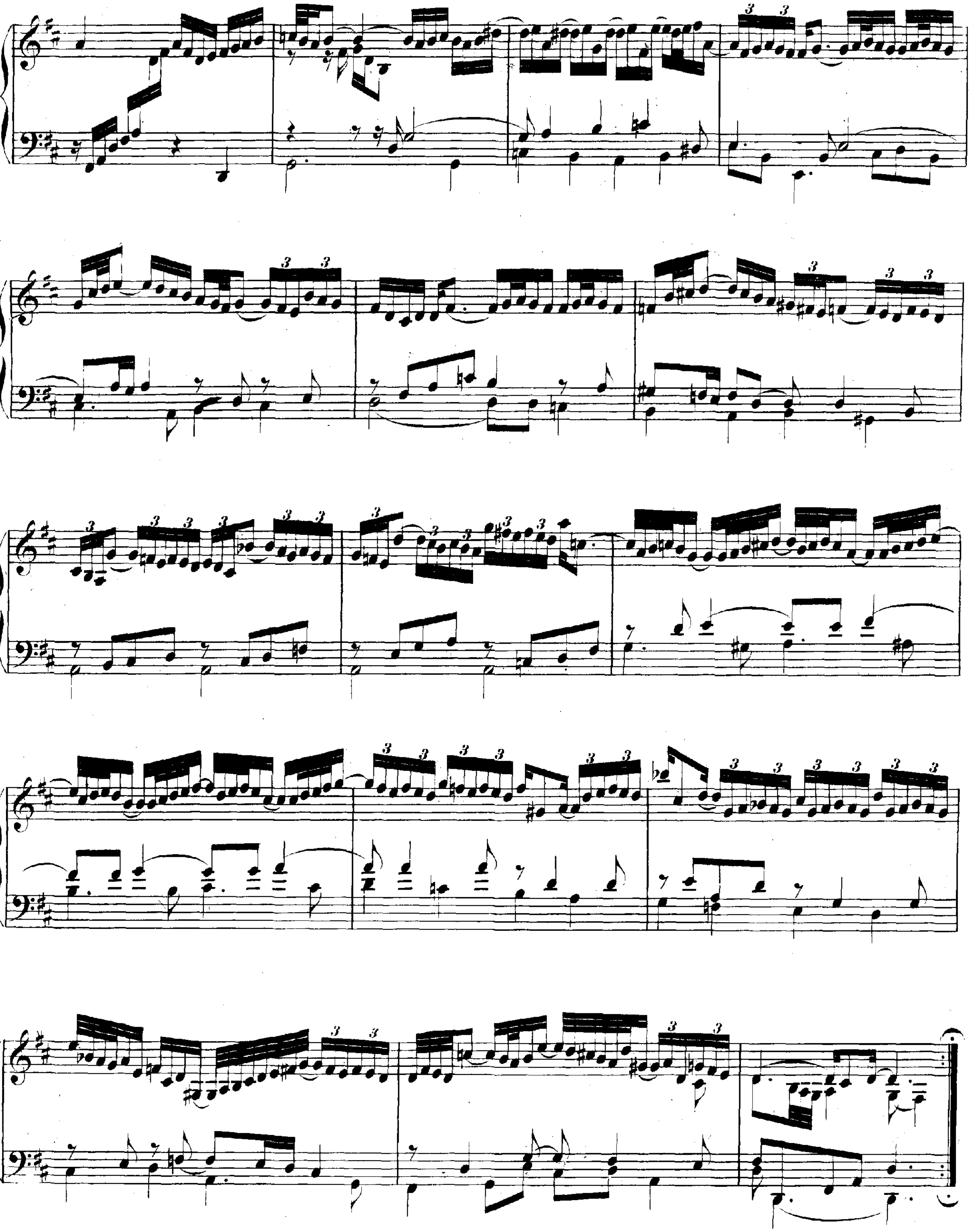
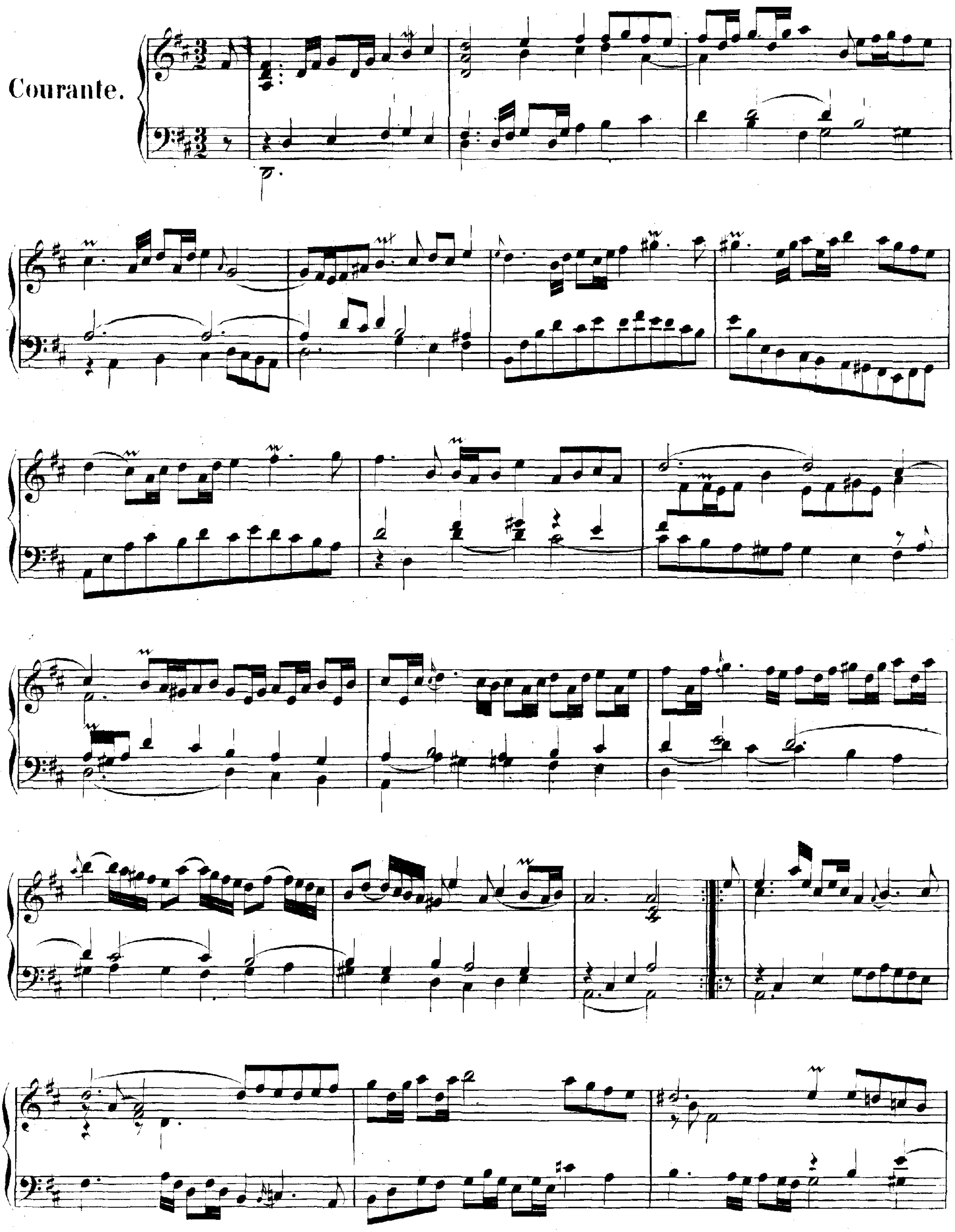
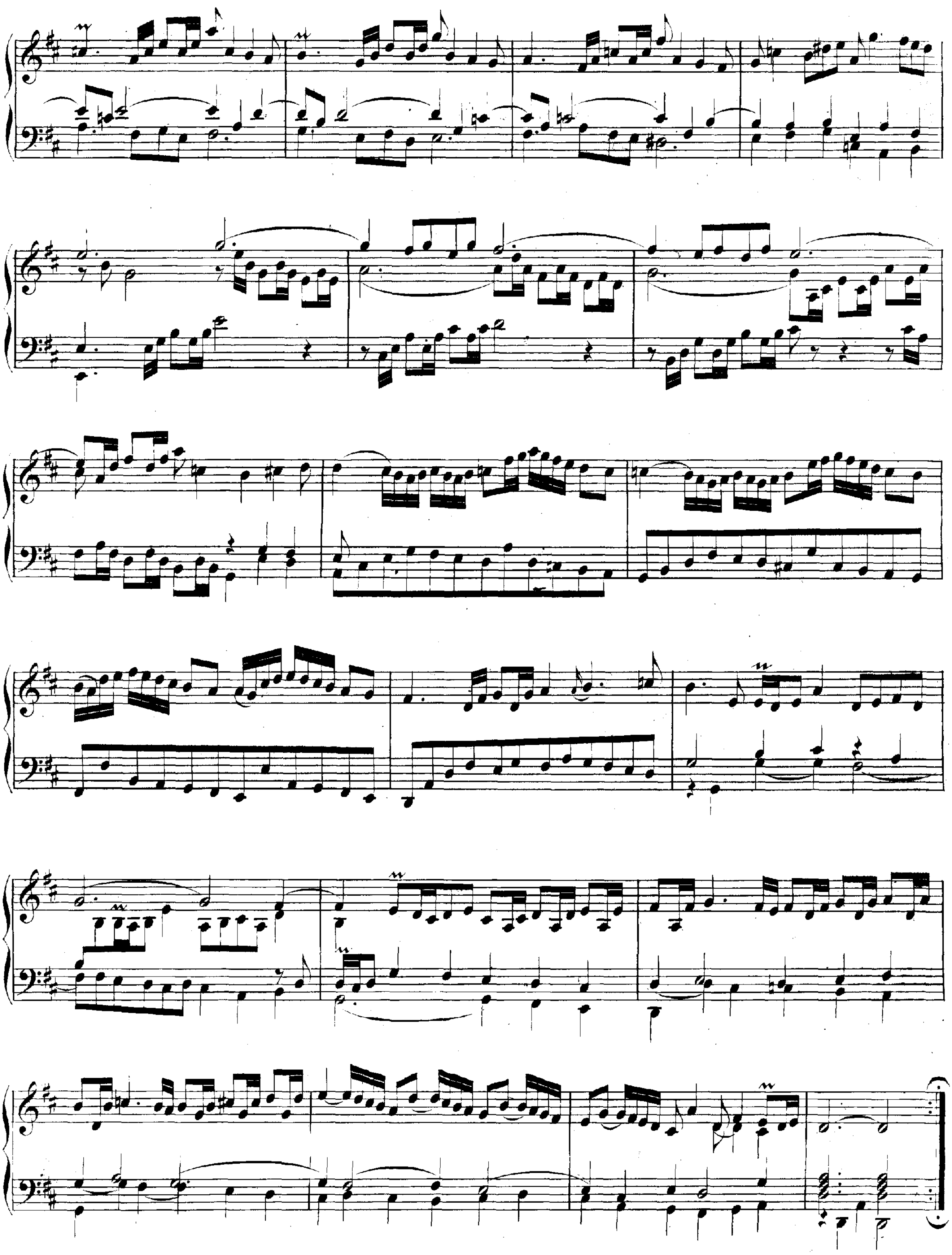
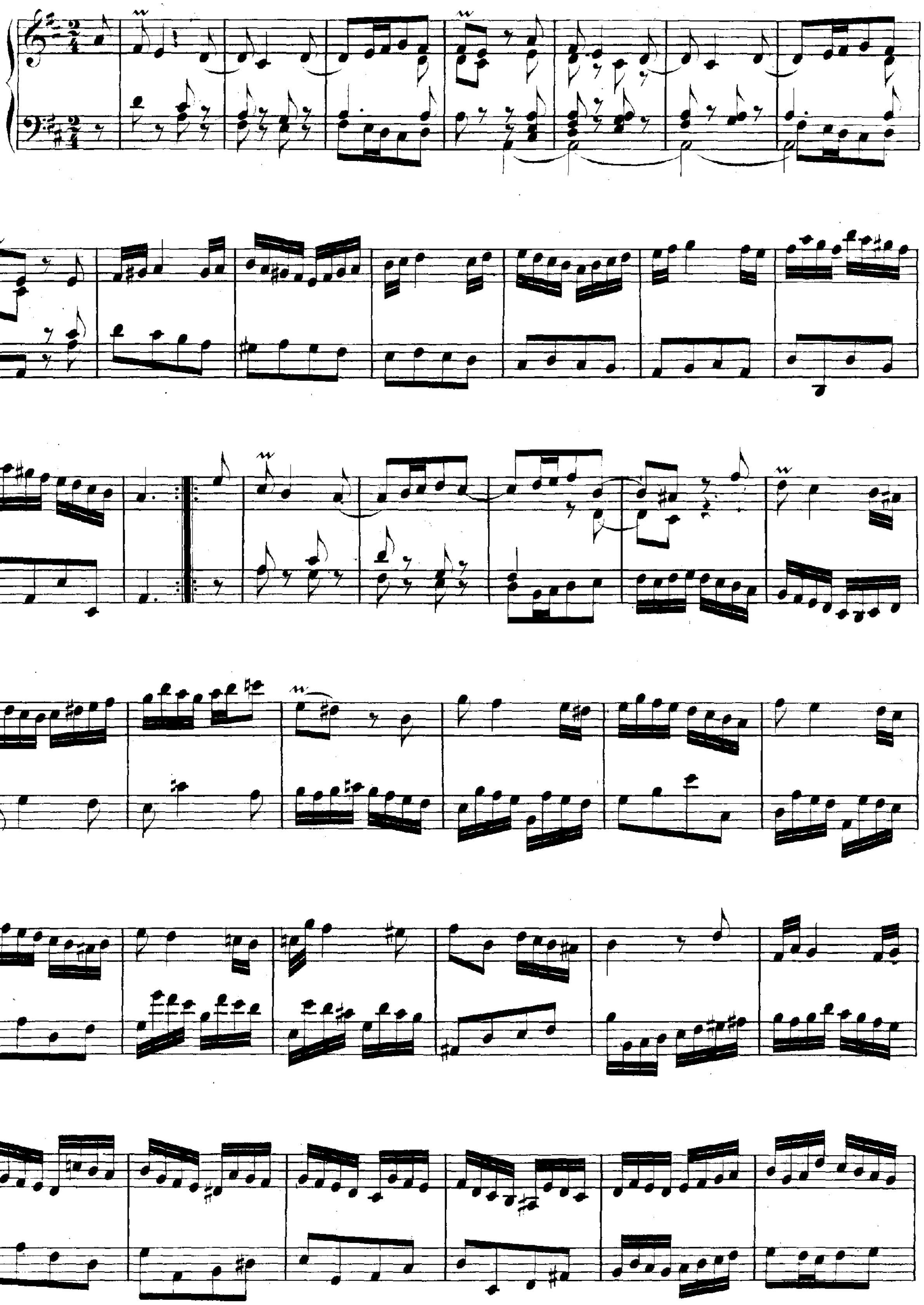


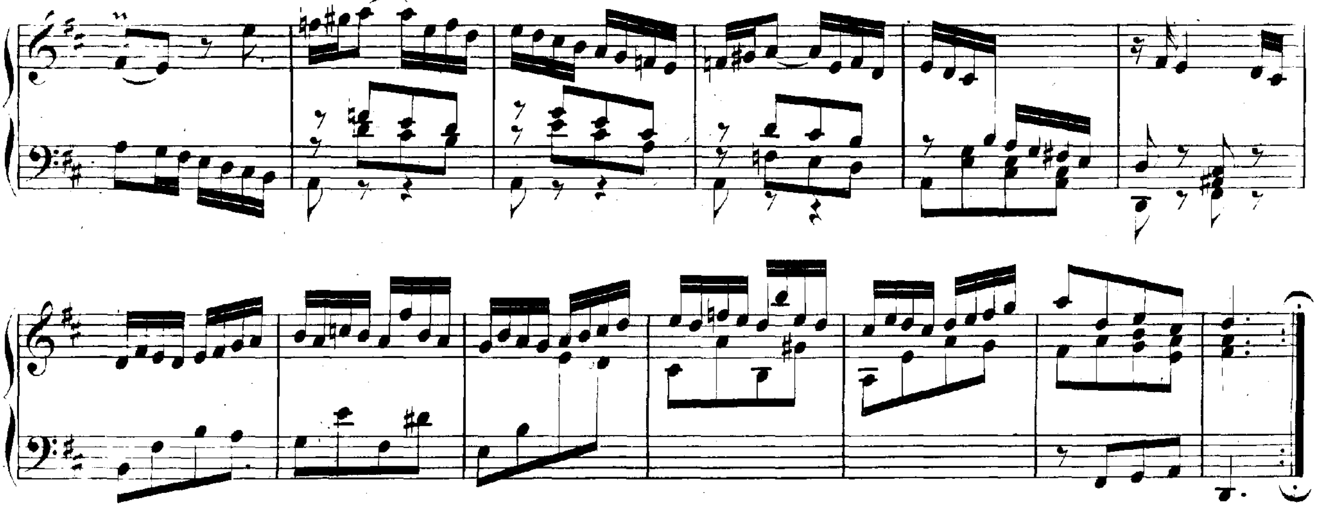
Courante.



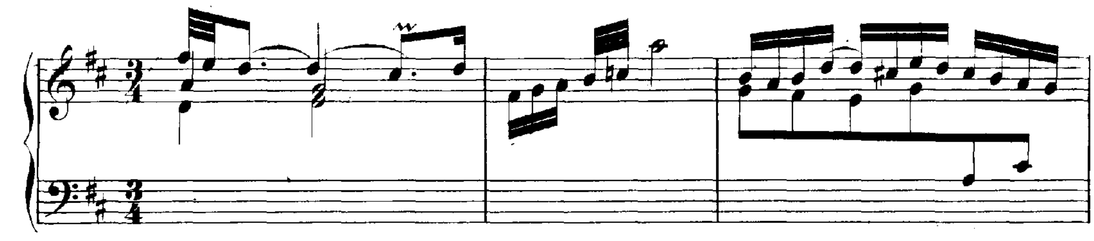


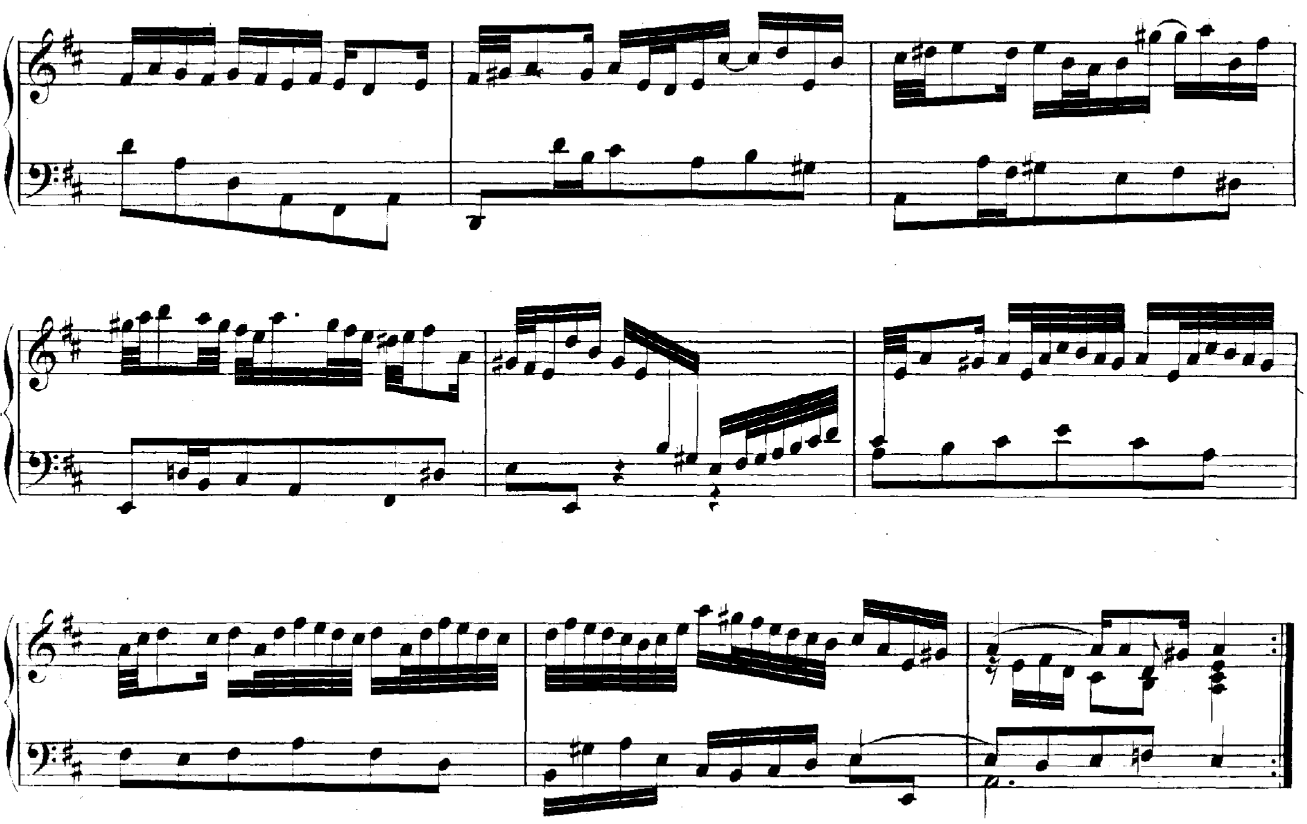
Aria.

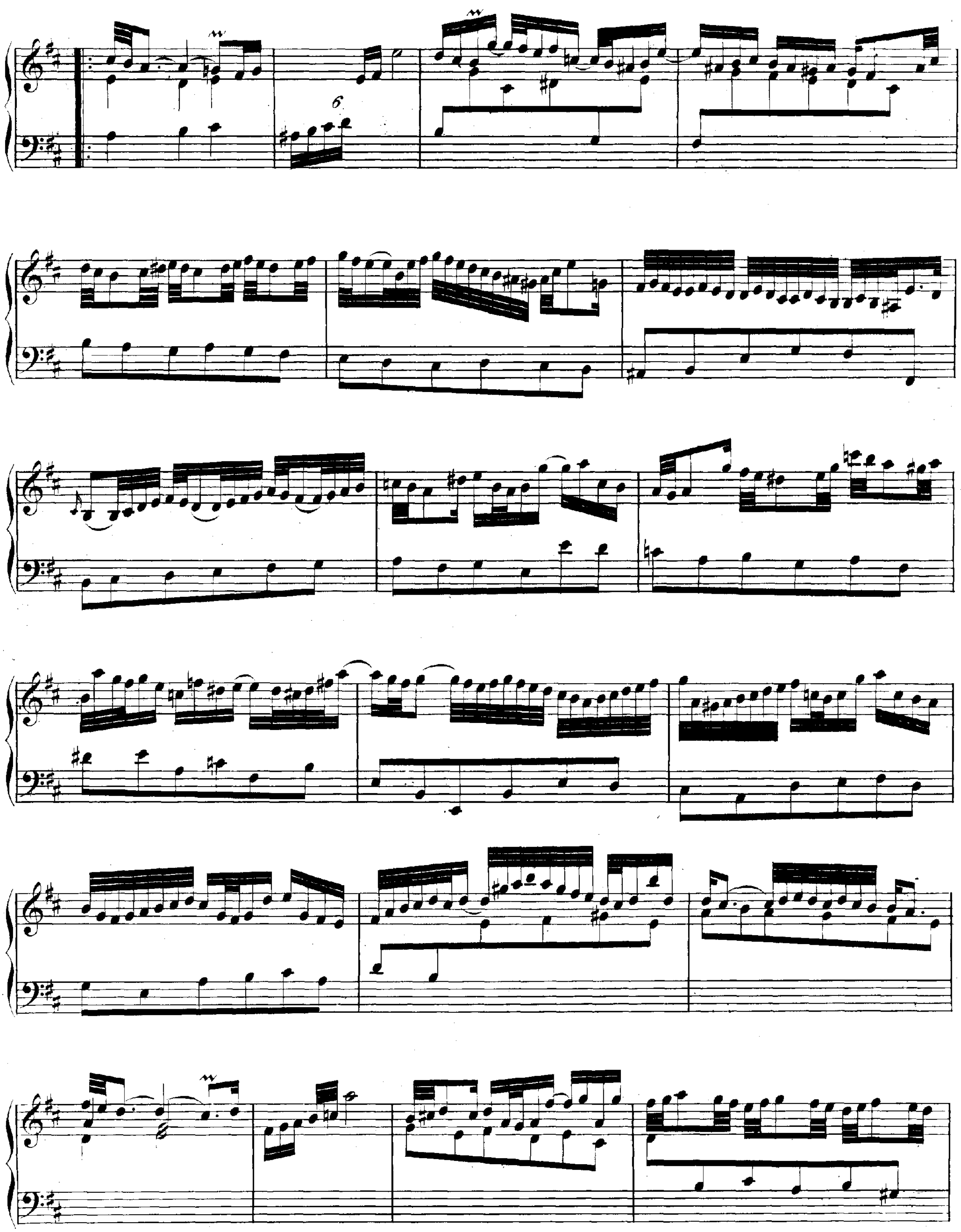




Sarabande.



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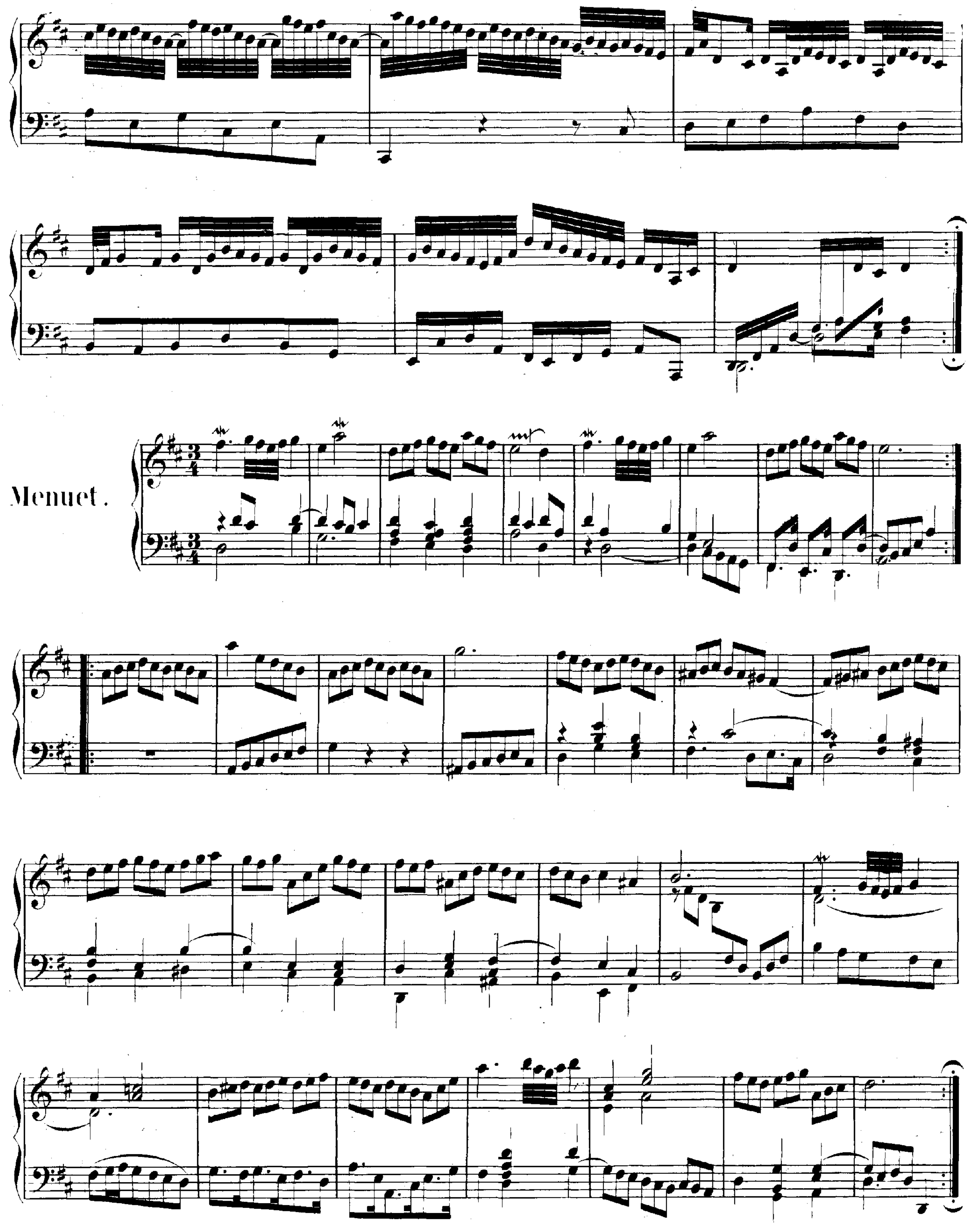
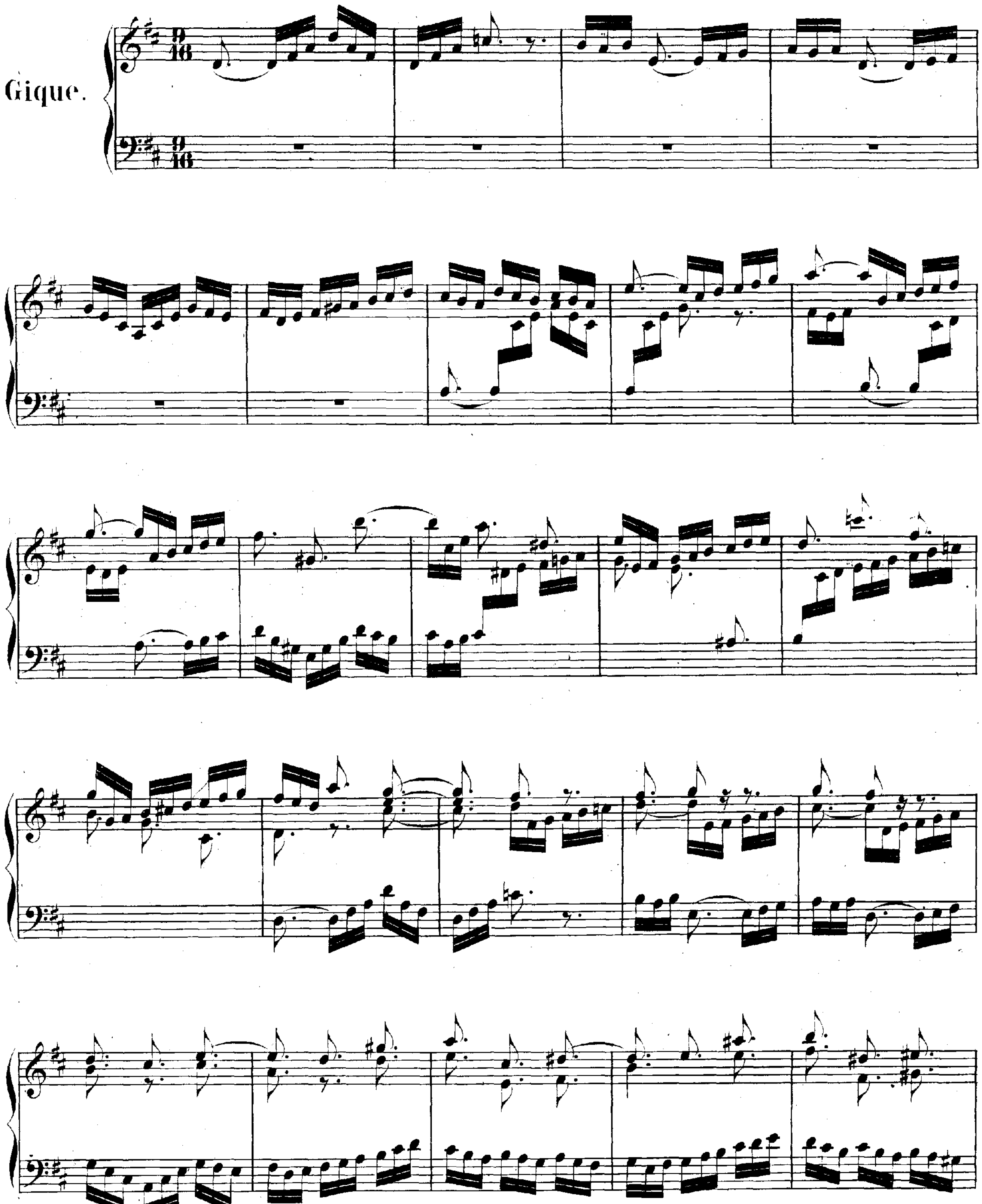
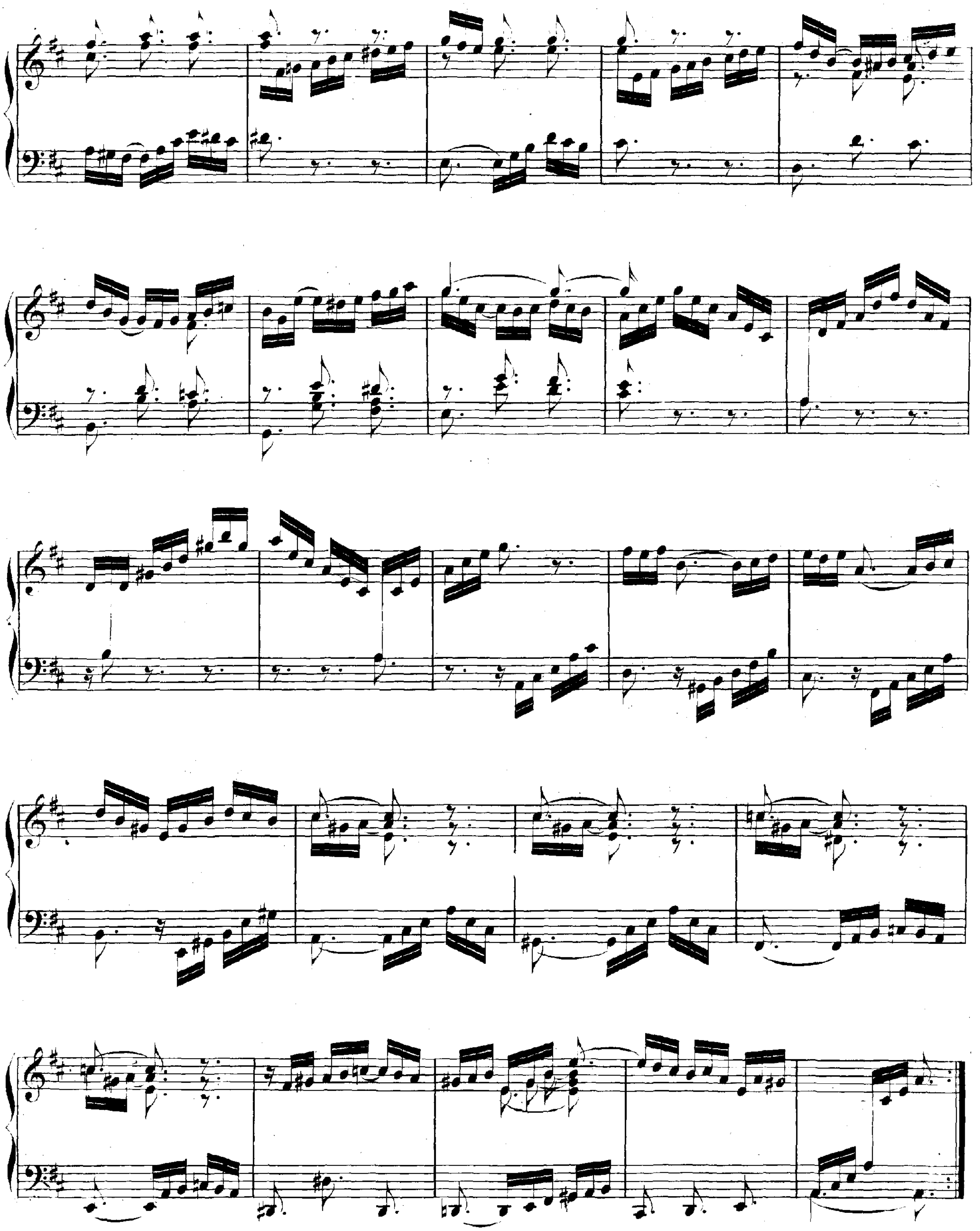
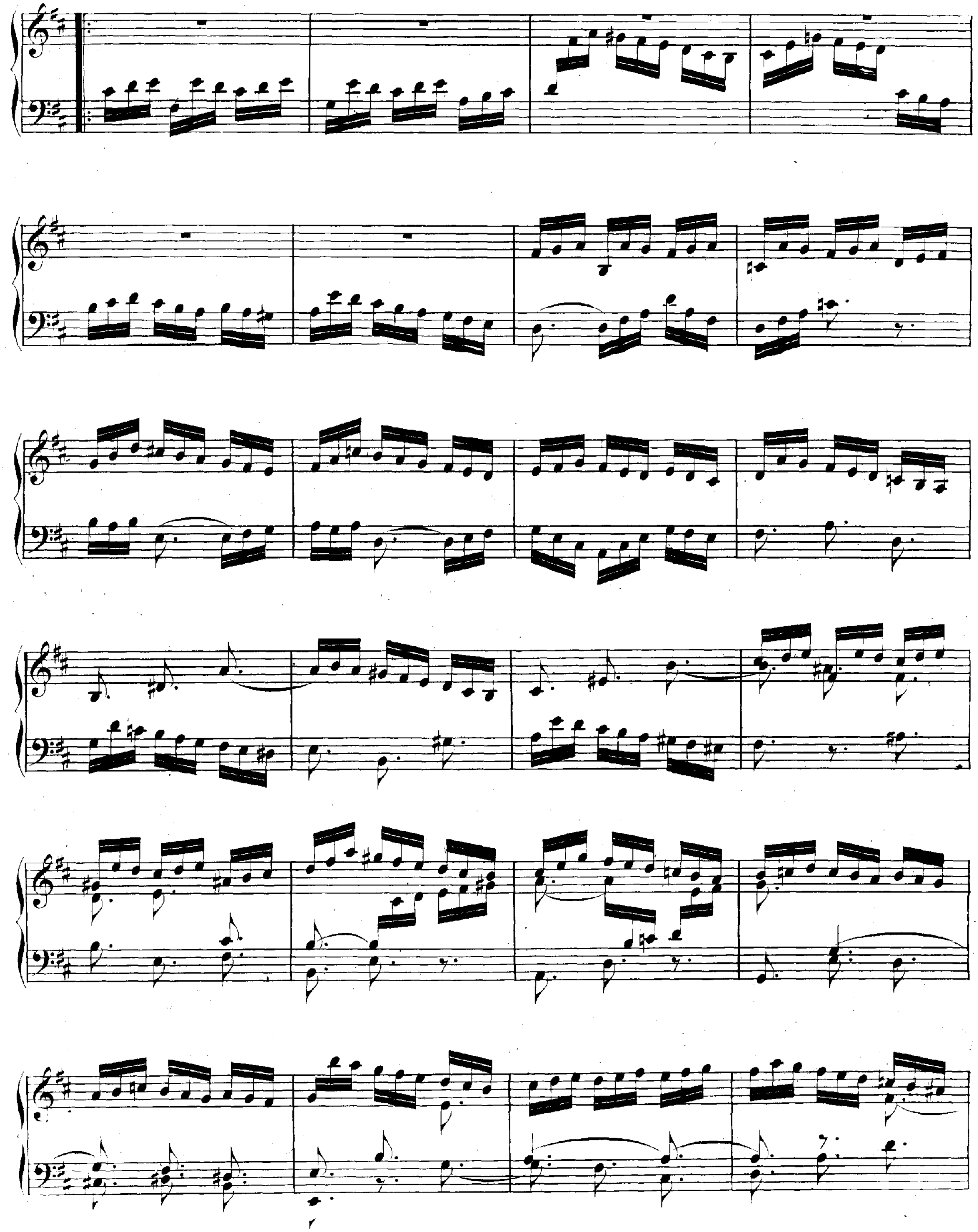
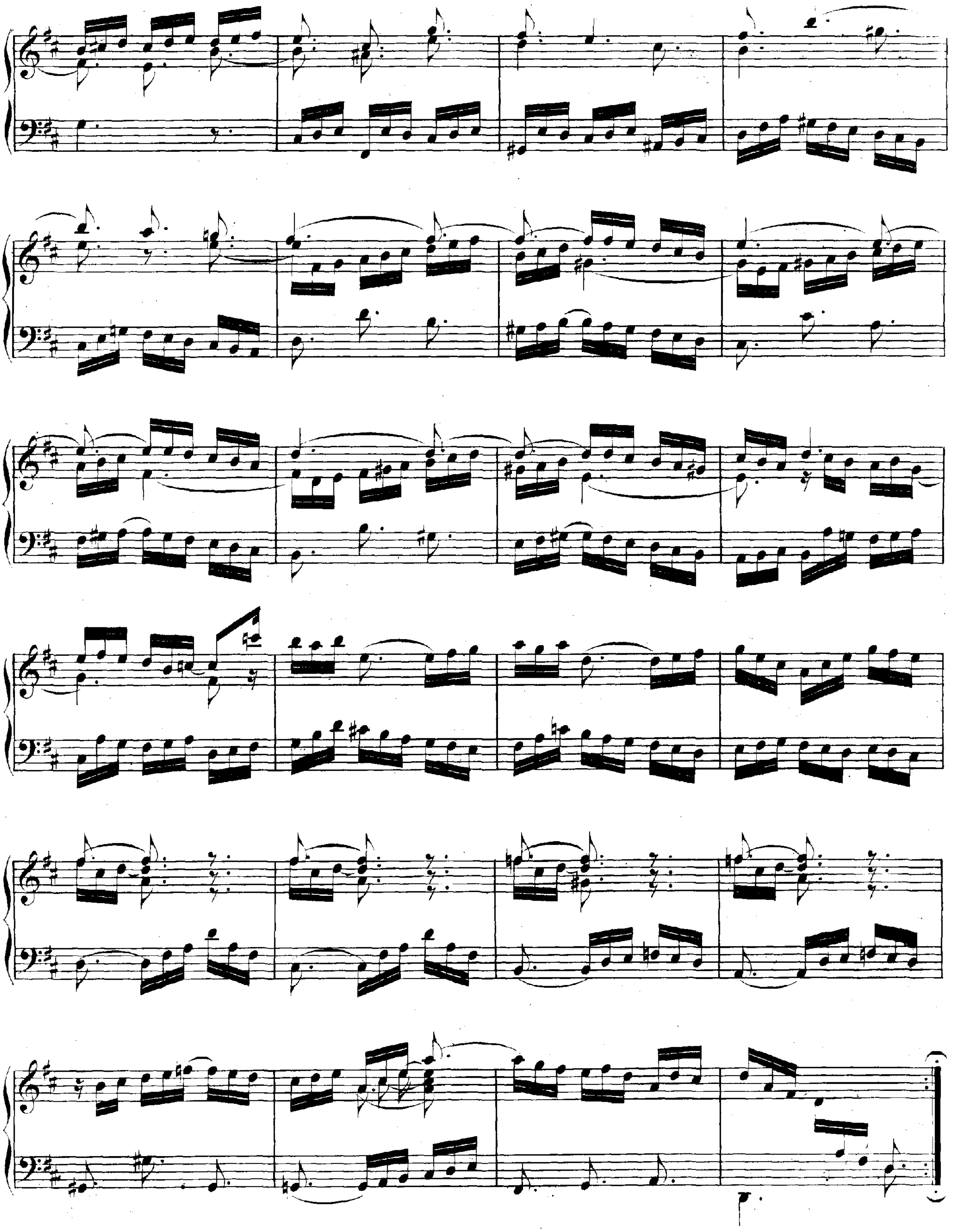

Menuet.


Gique.

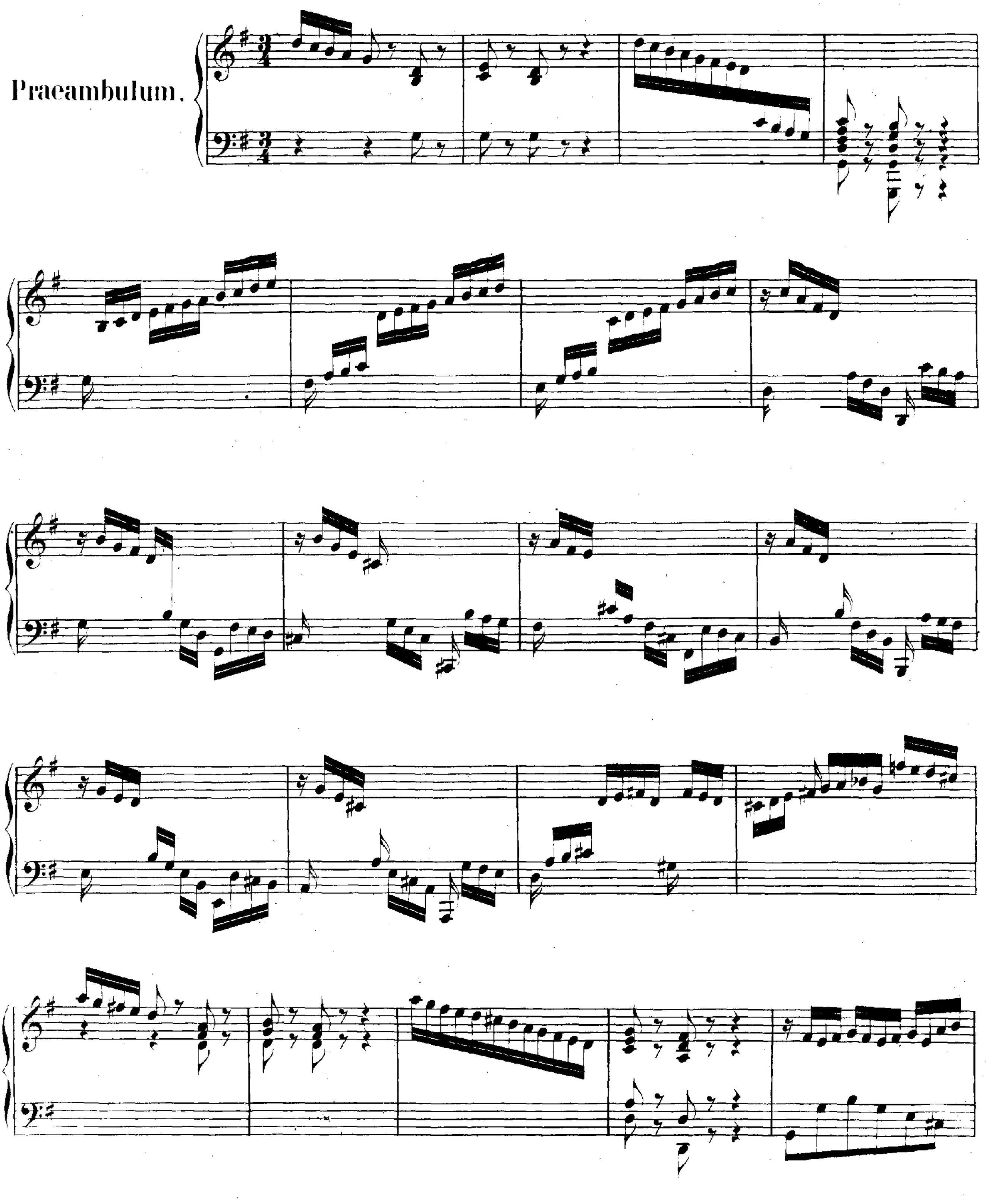


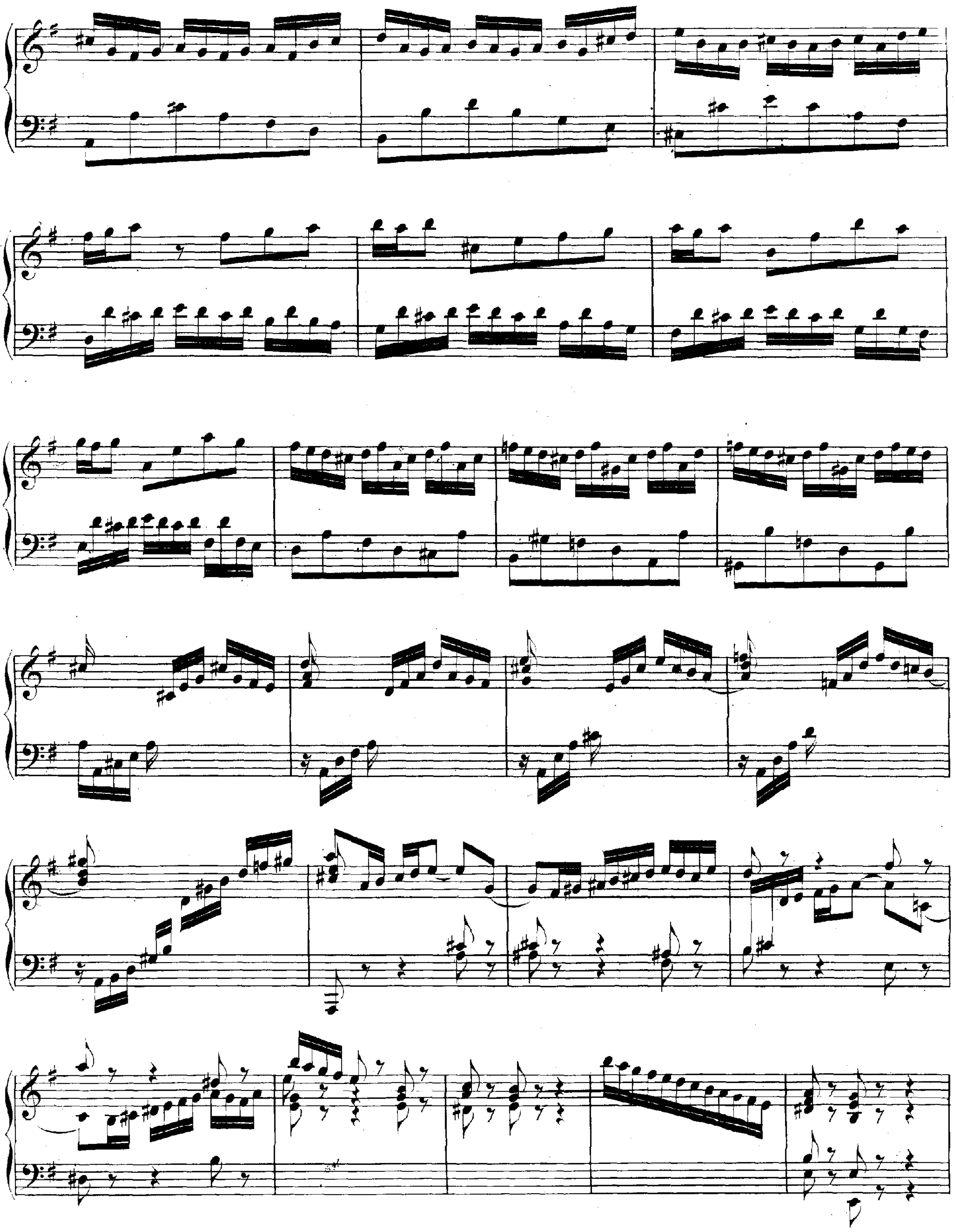


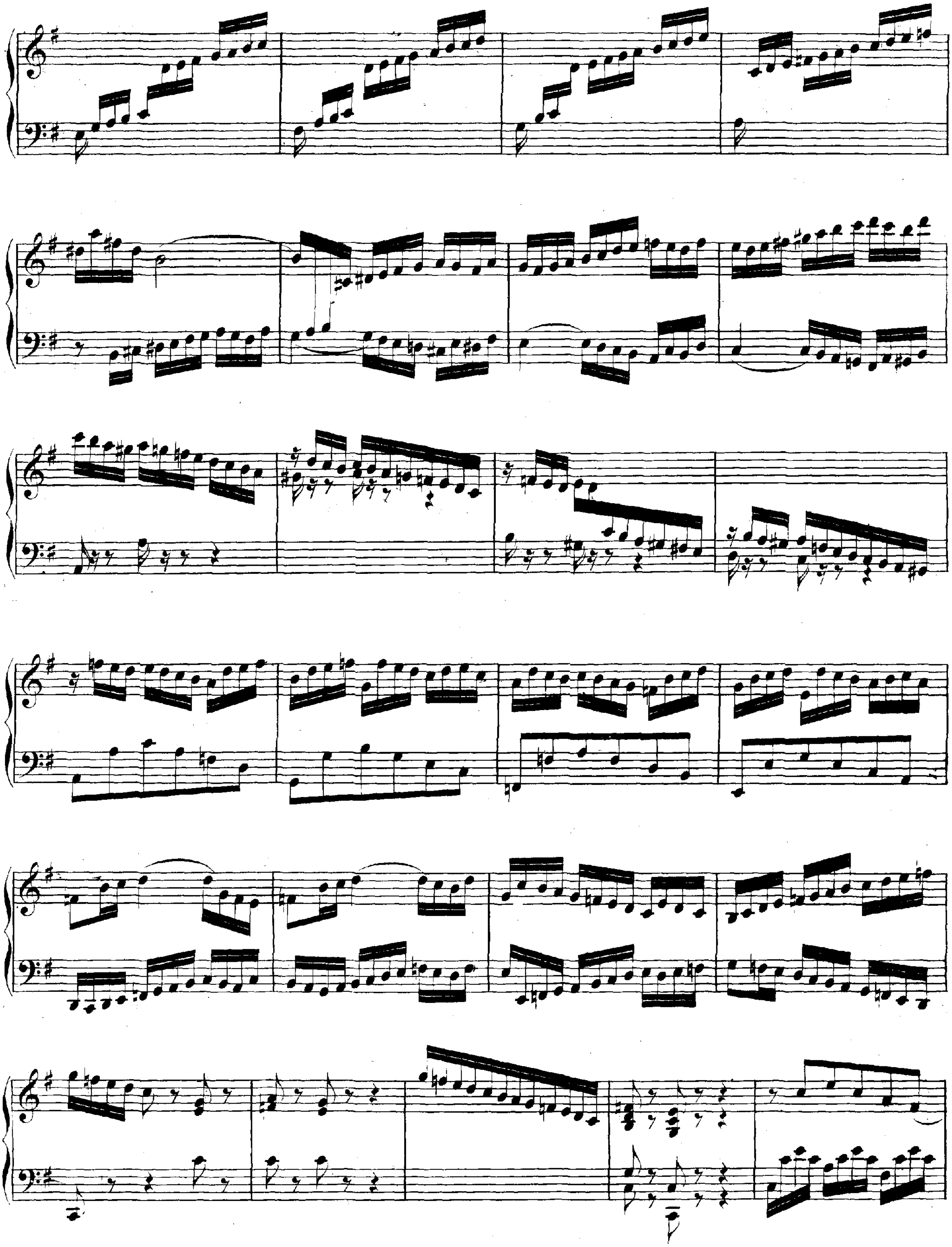


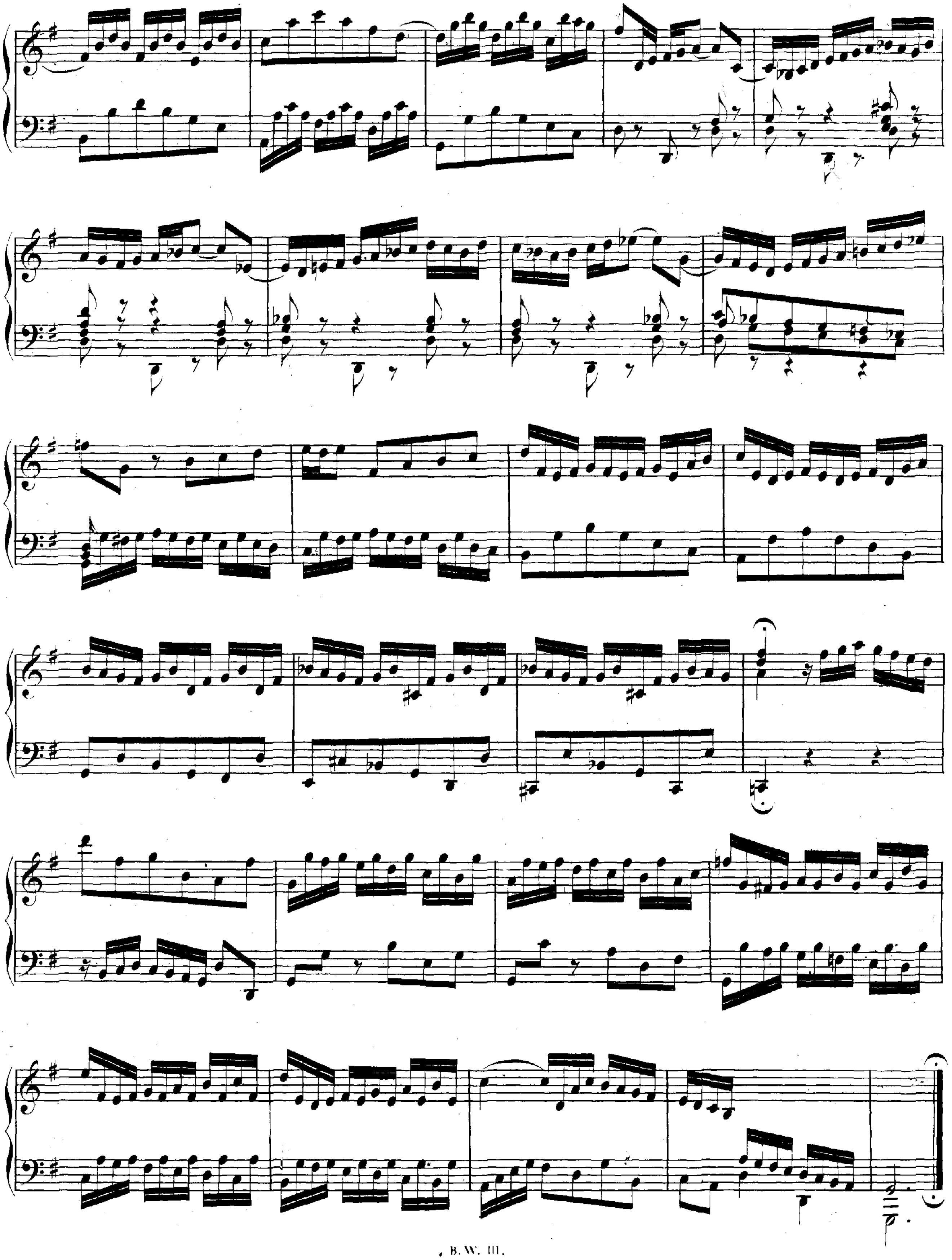
PARTITA V.

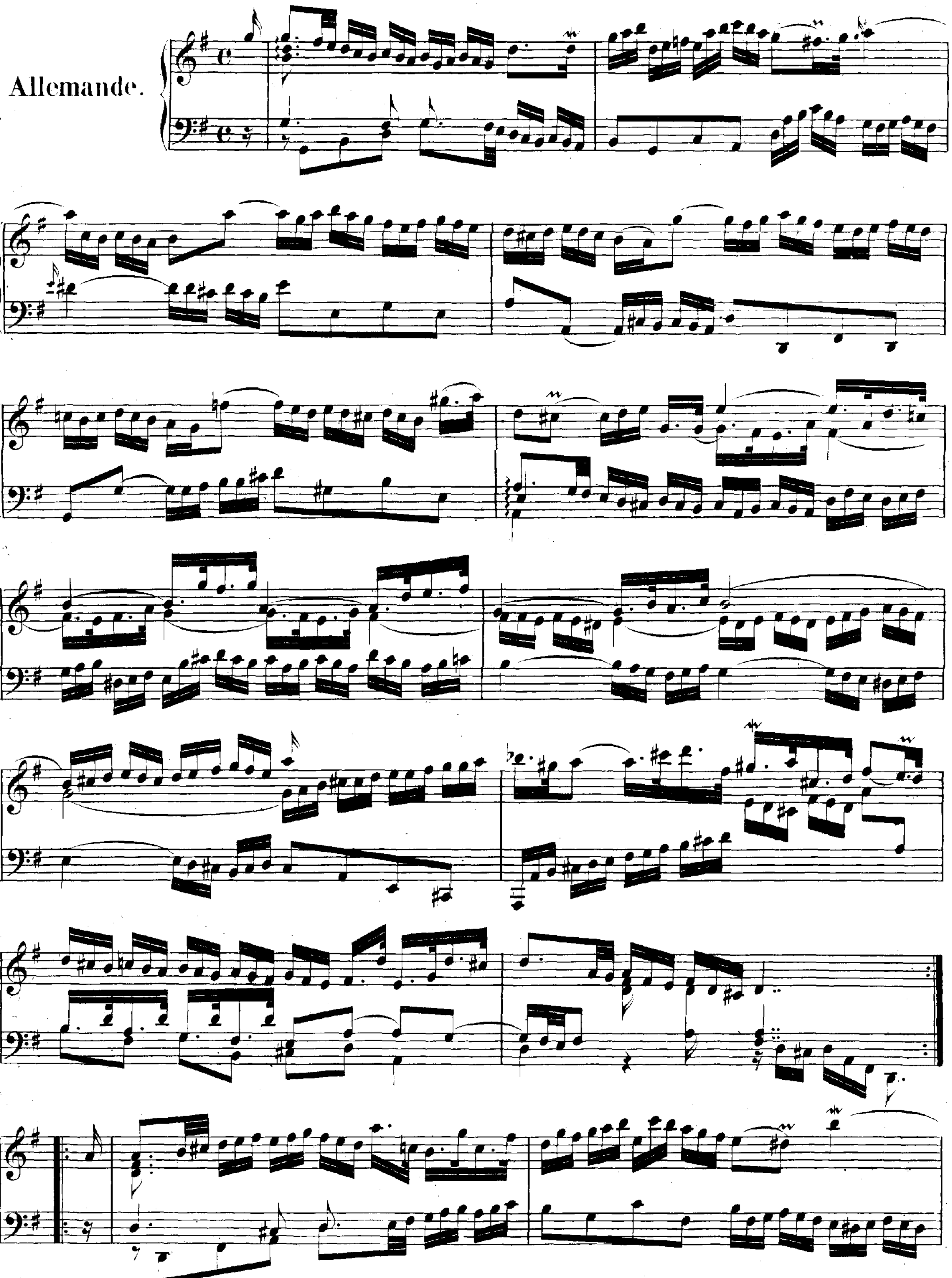
Praeambulum.

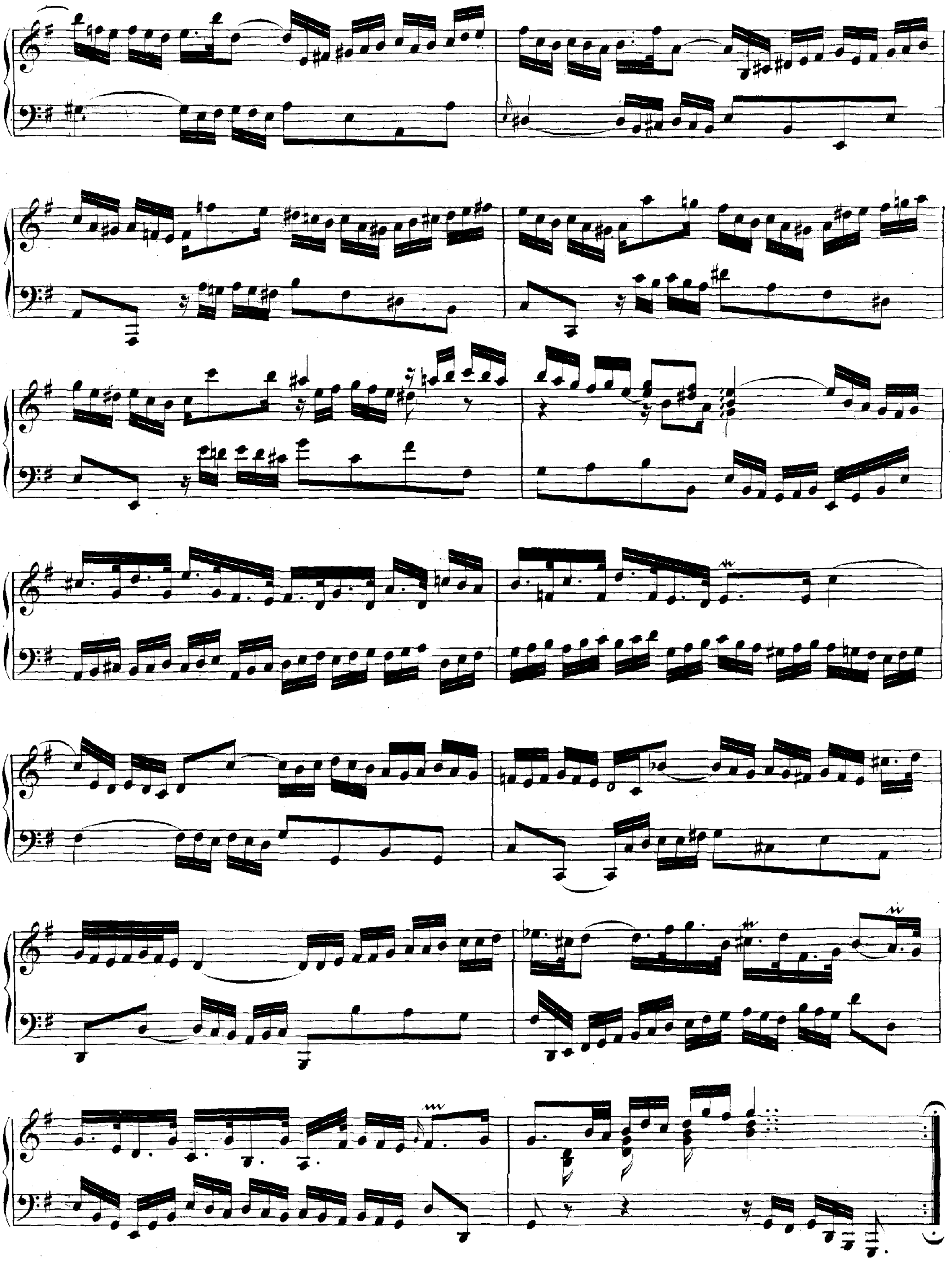




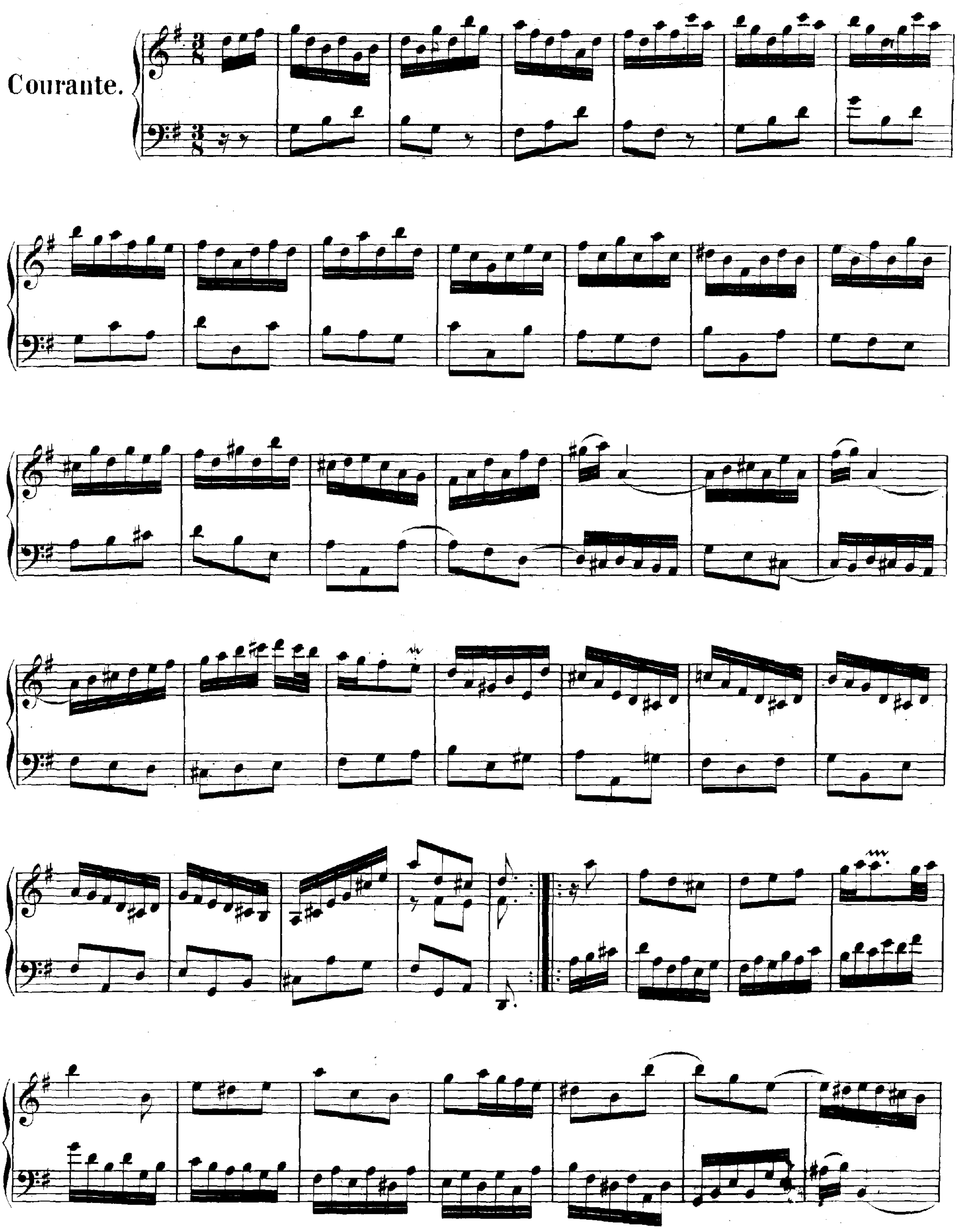


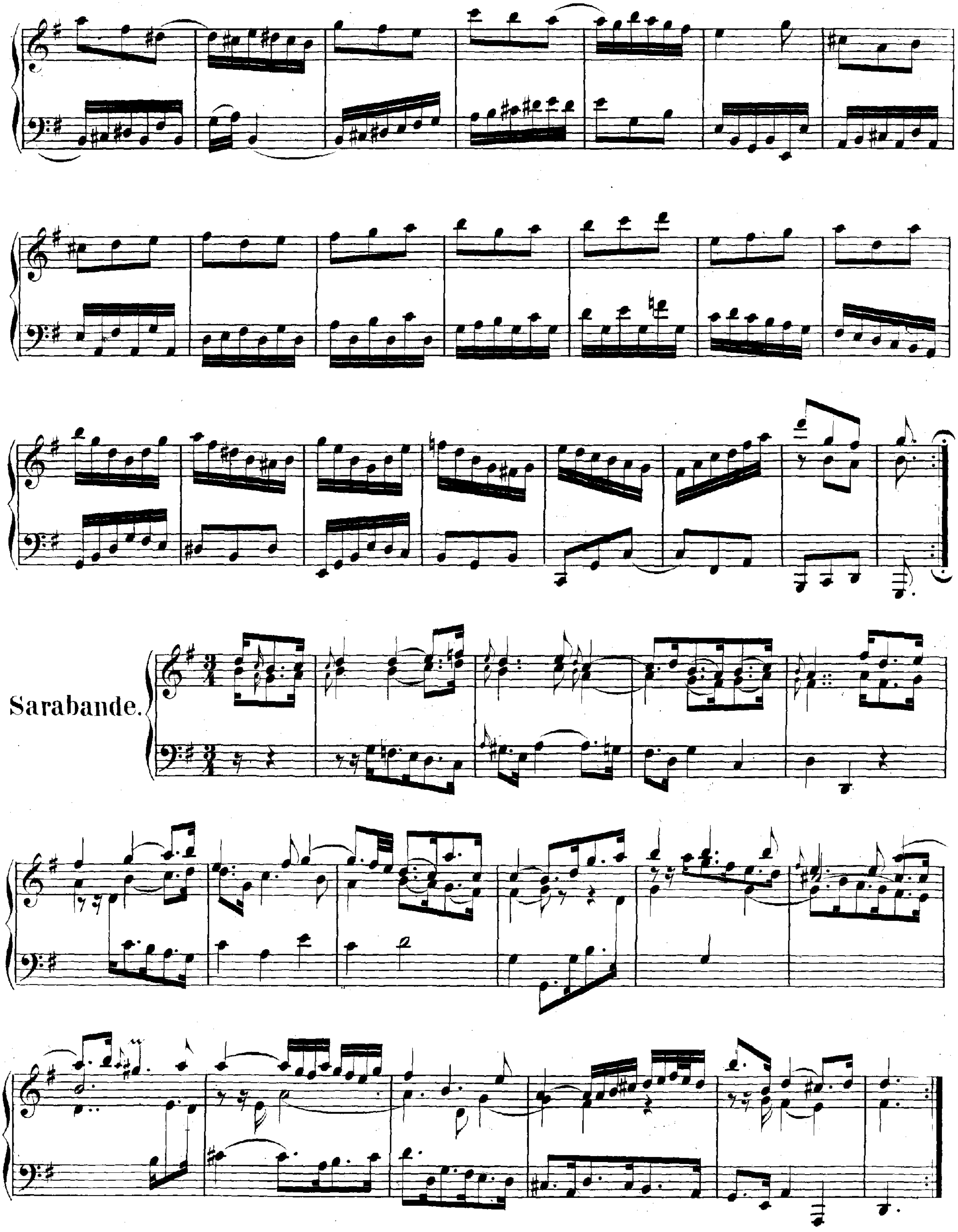



Allemande.



Courante.

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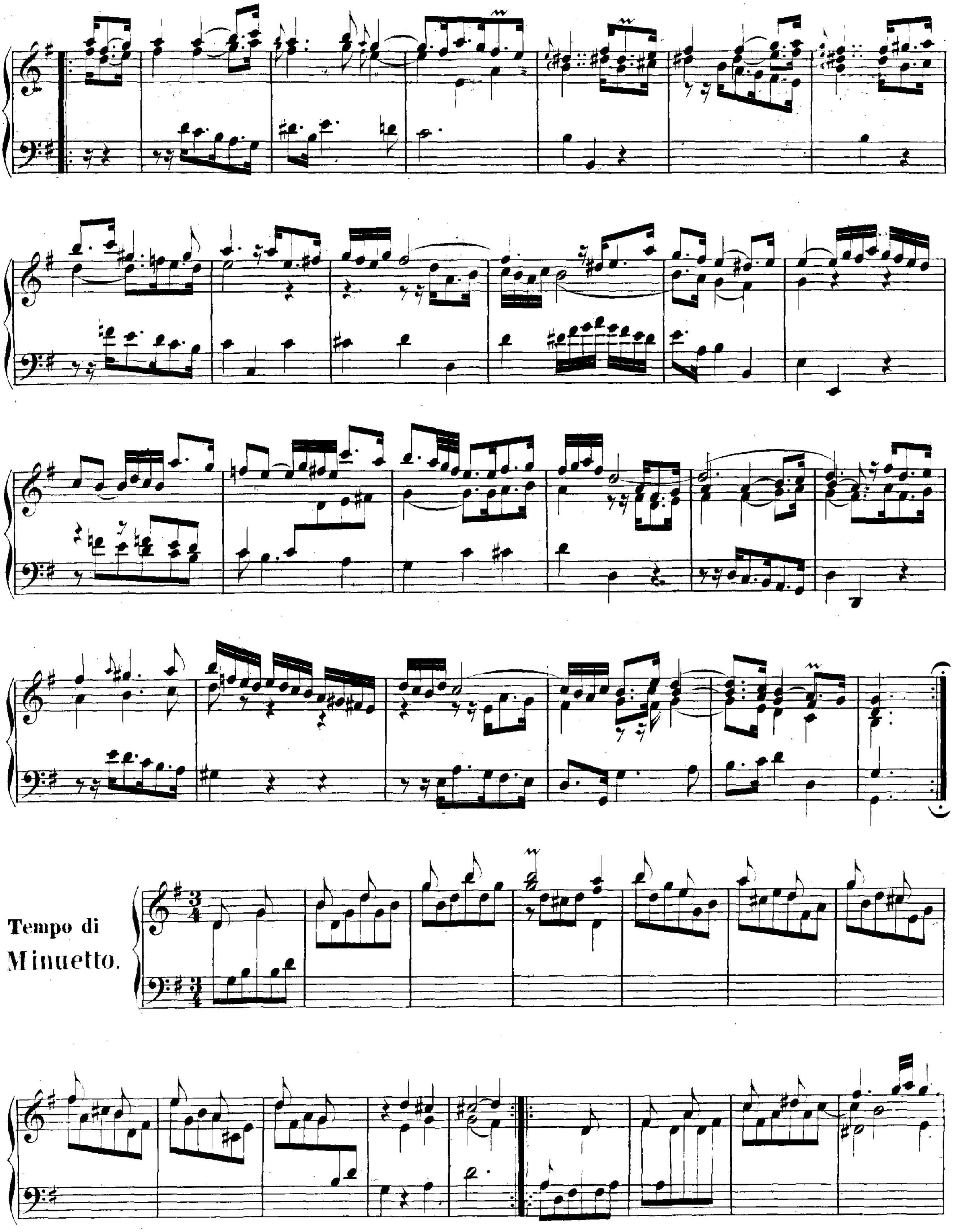
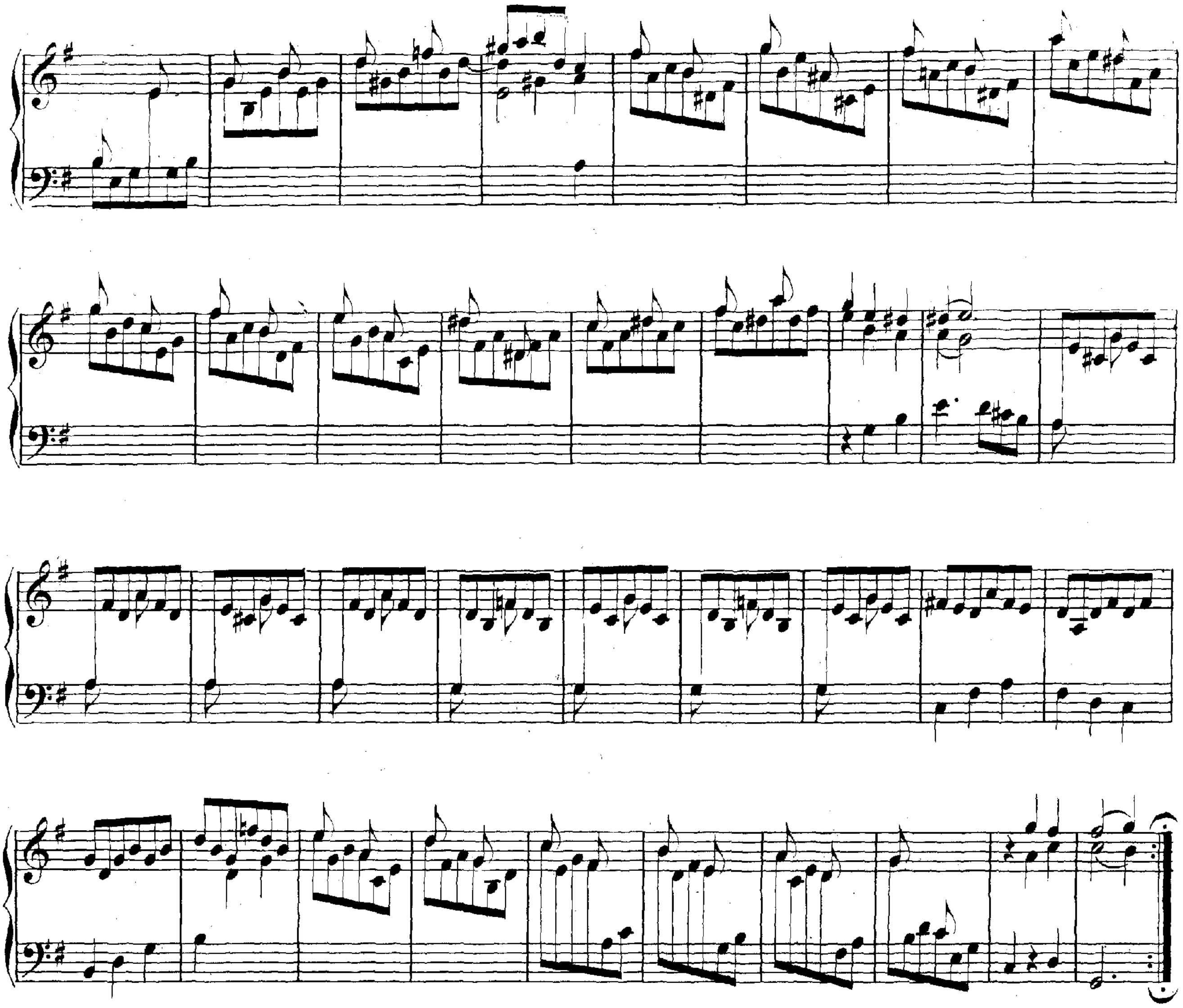
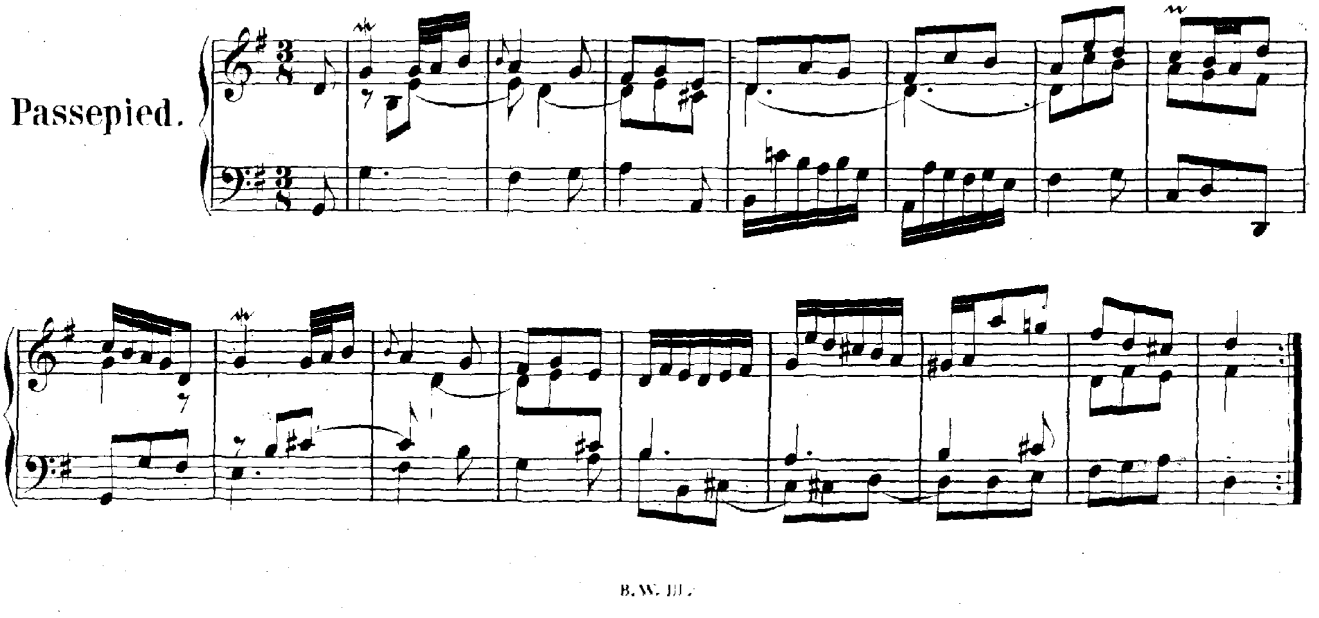
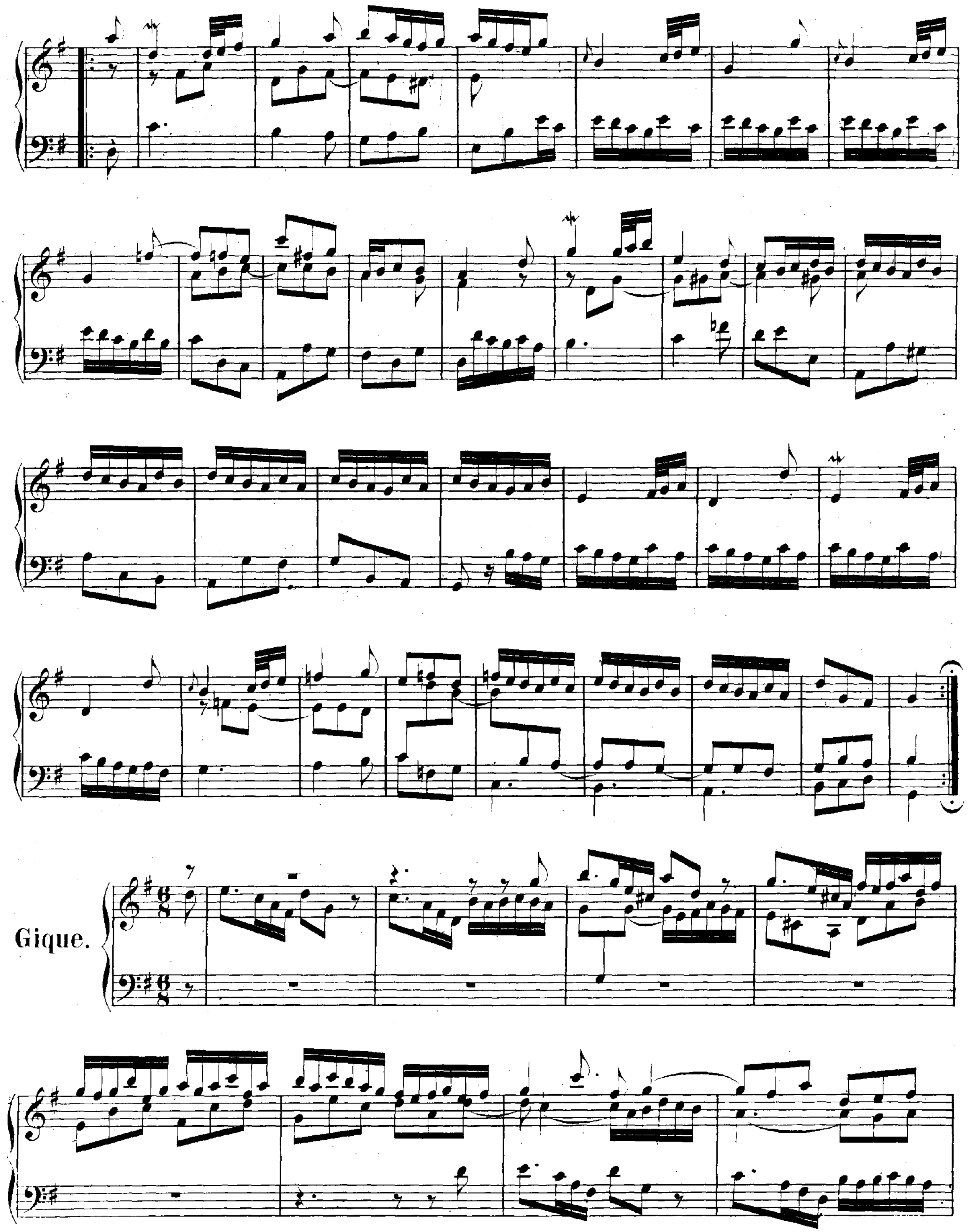
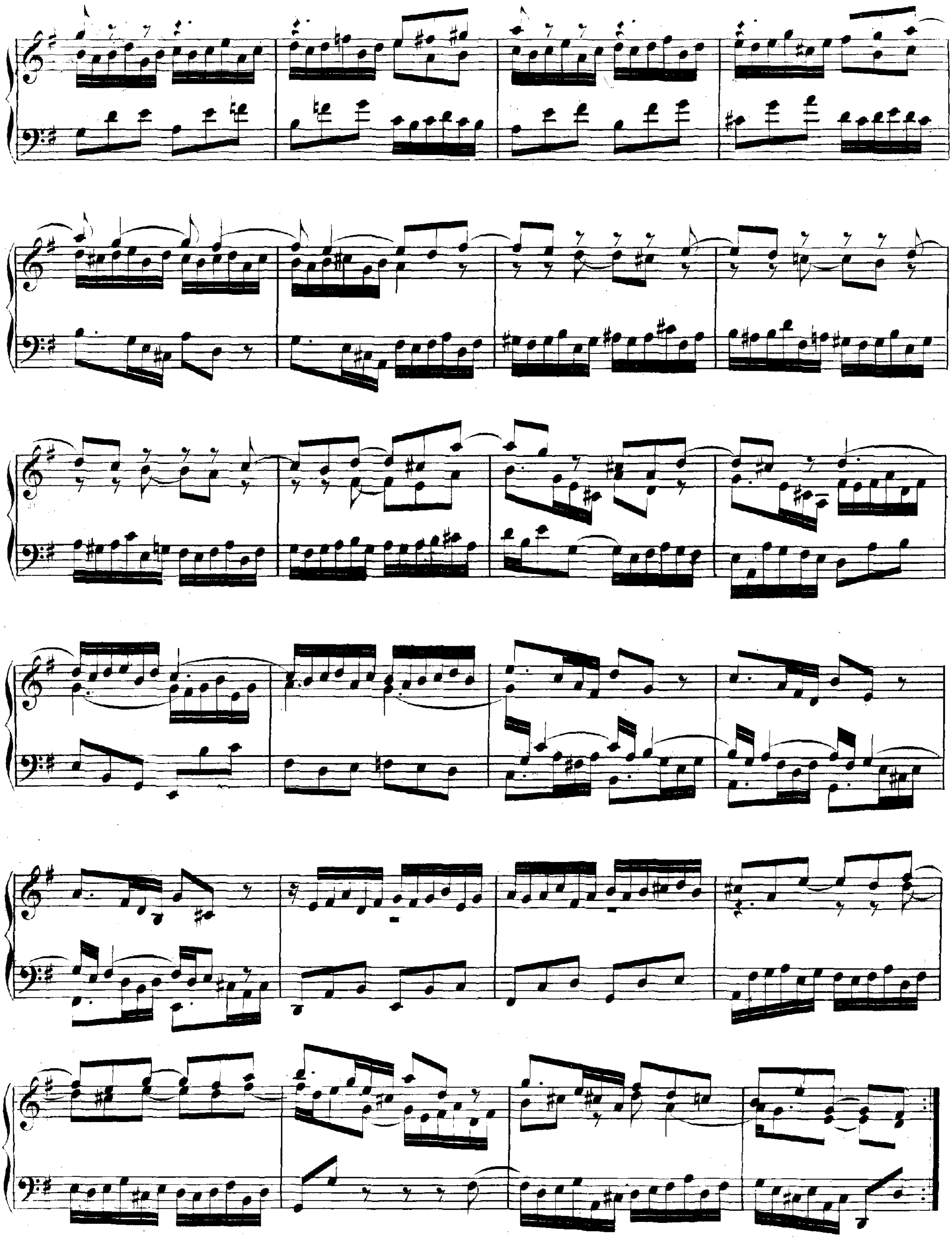

Tempo di Minuetto.

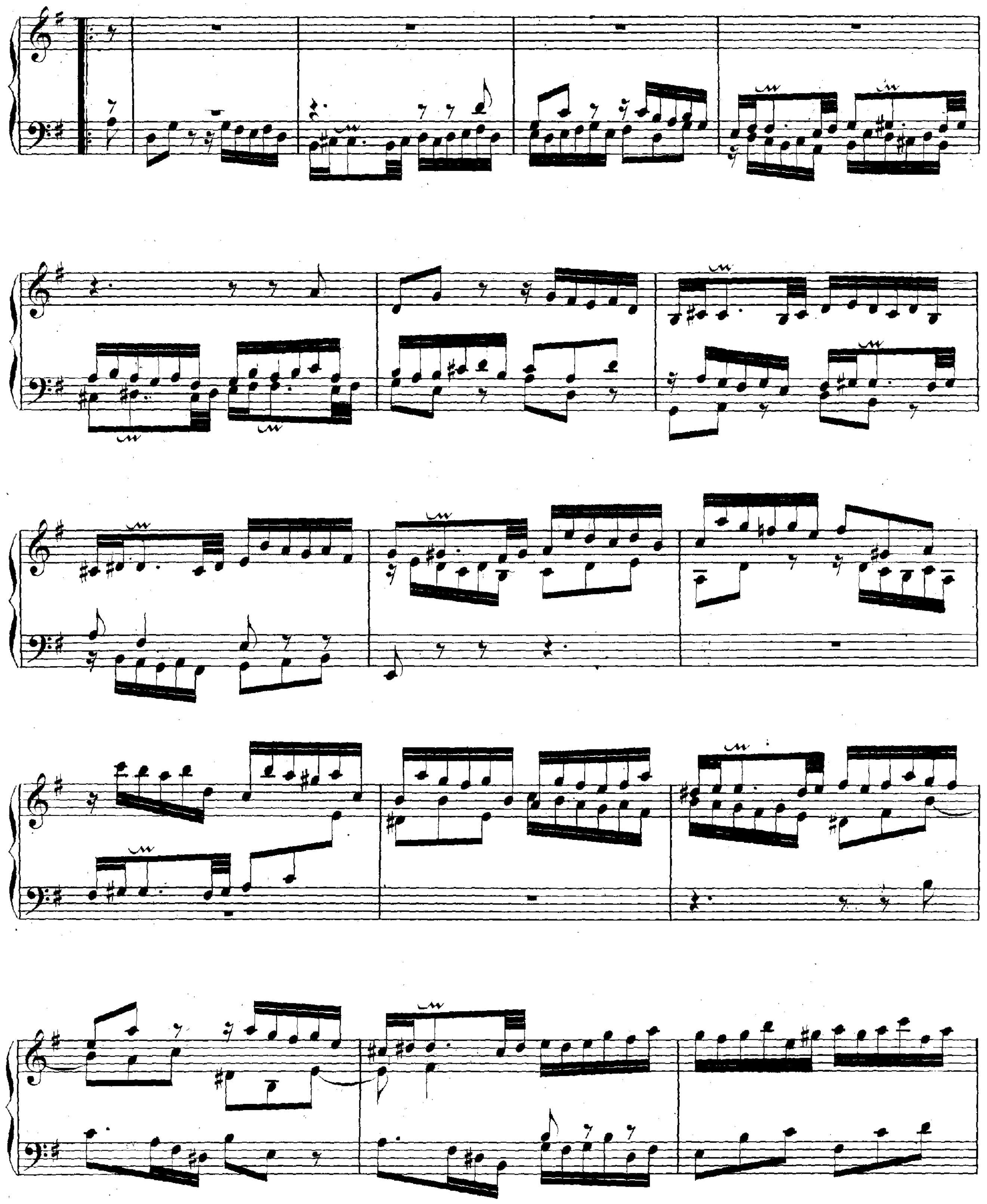


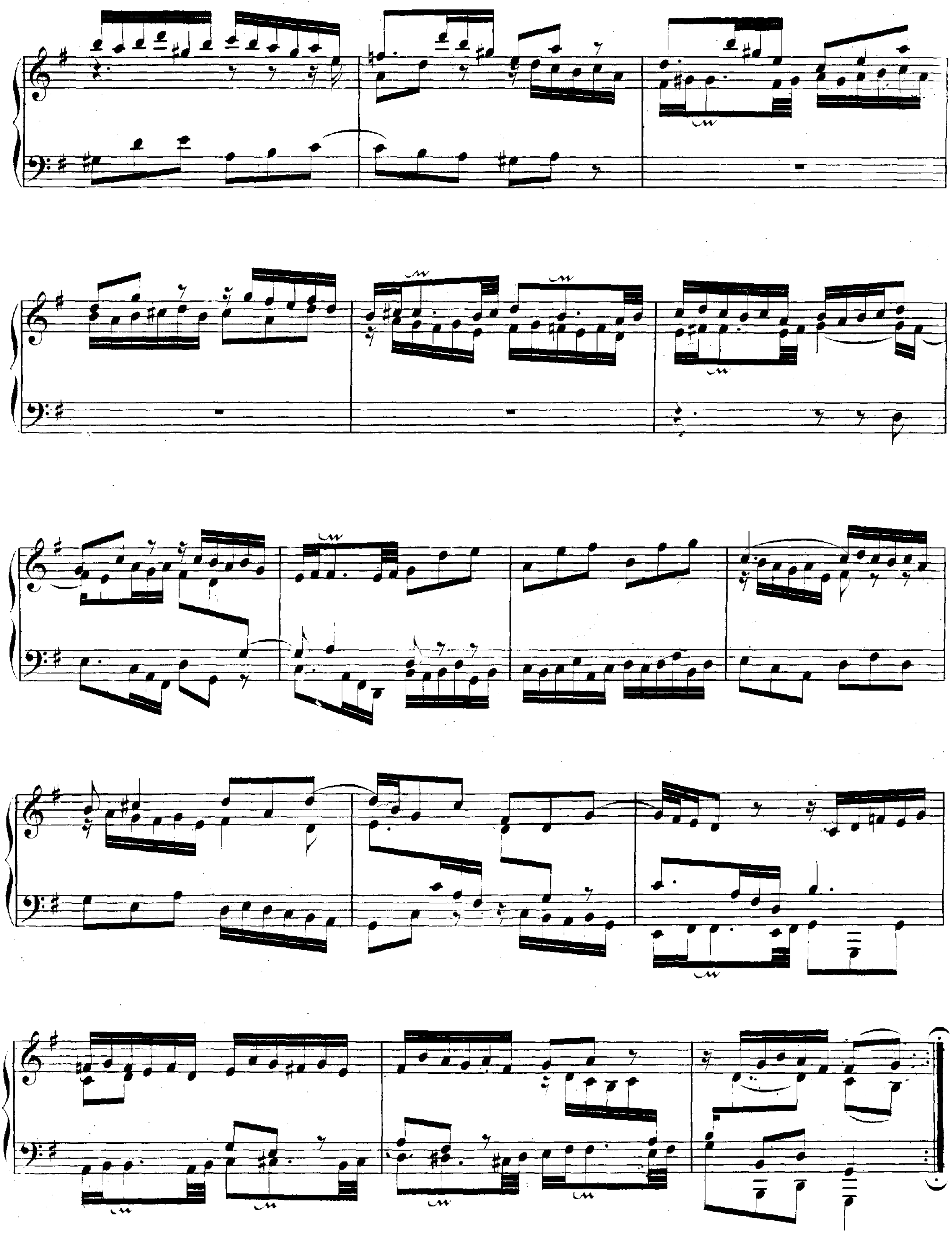
Passepied.




Gique.

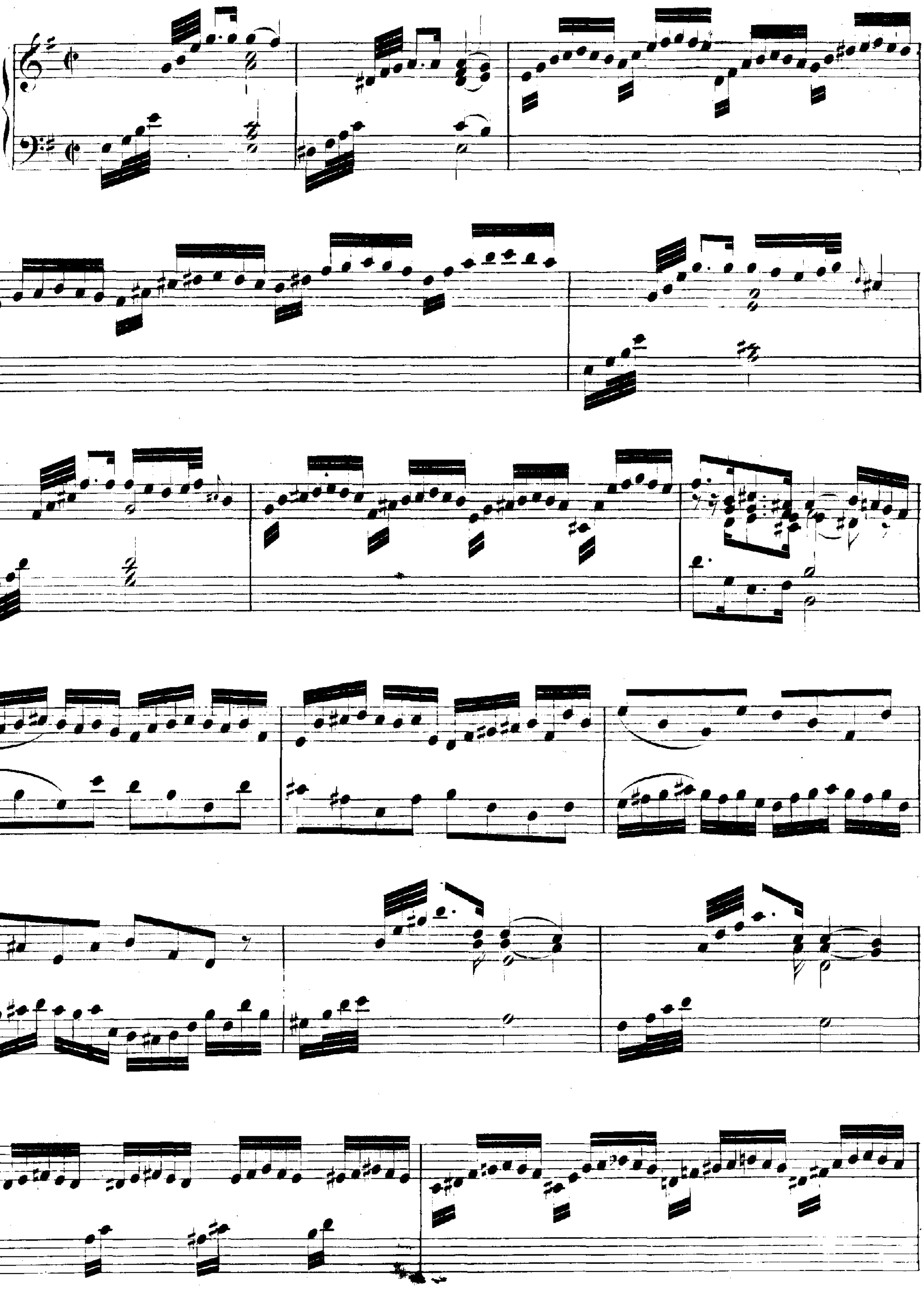


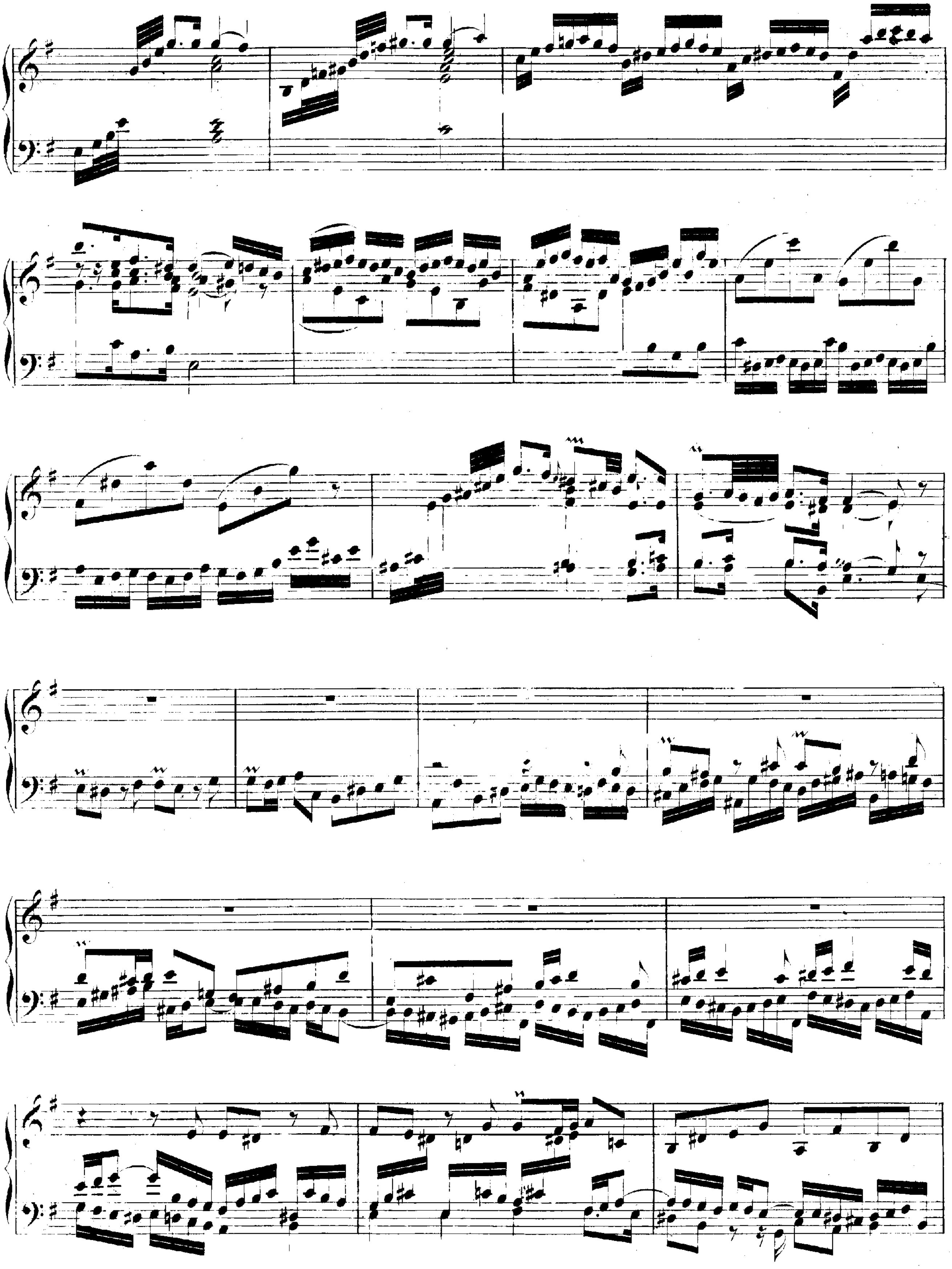


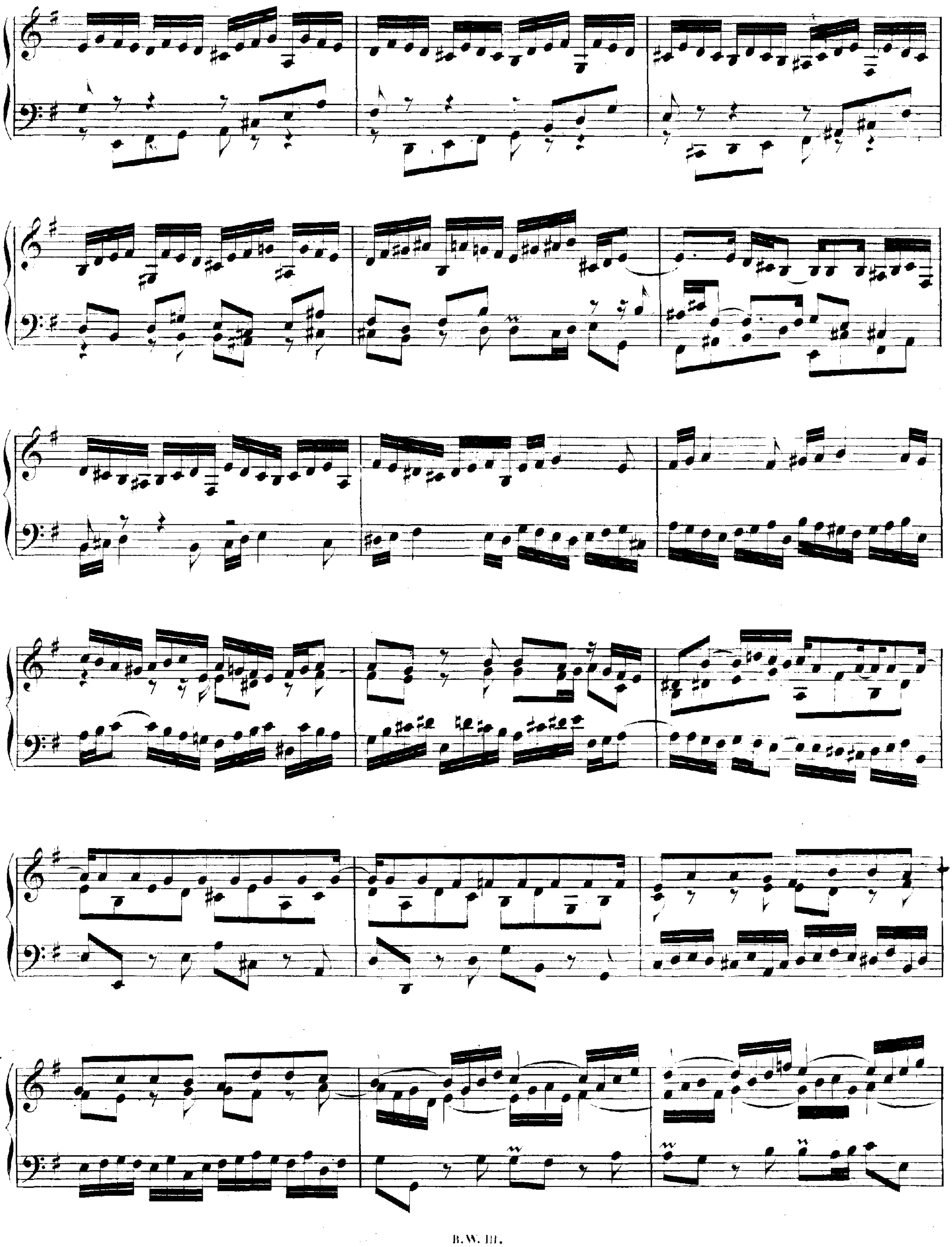


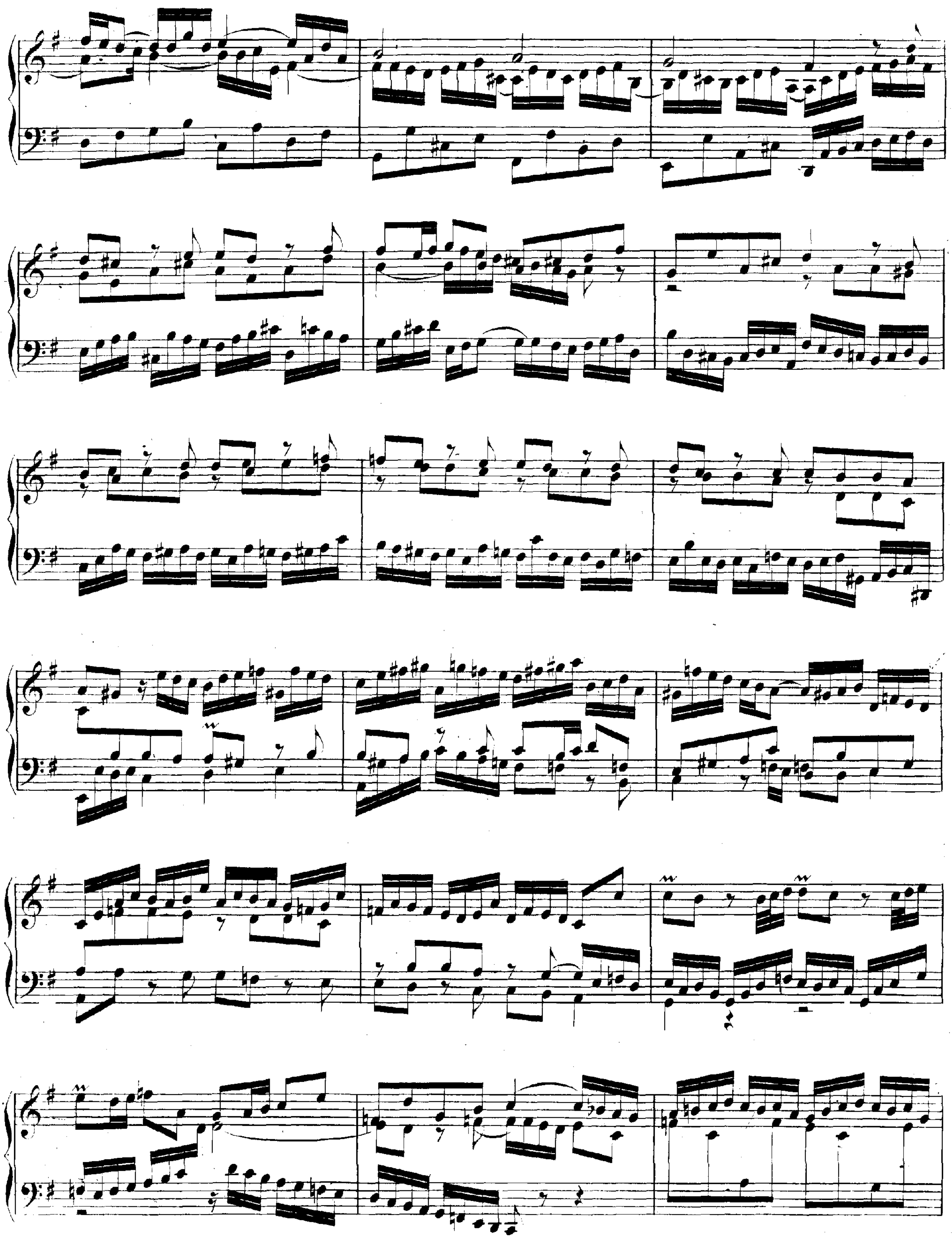
PARTITA VI.

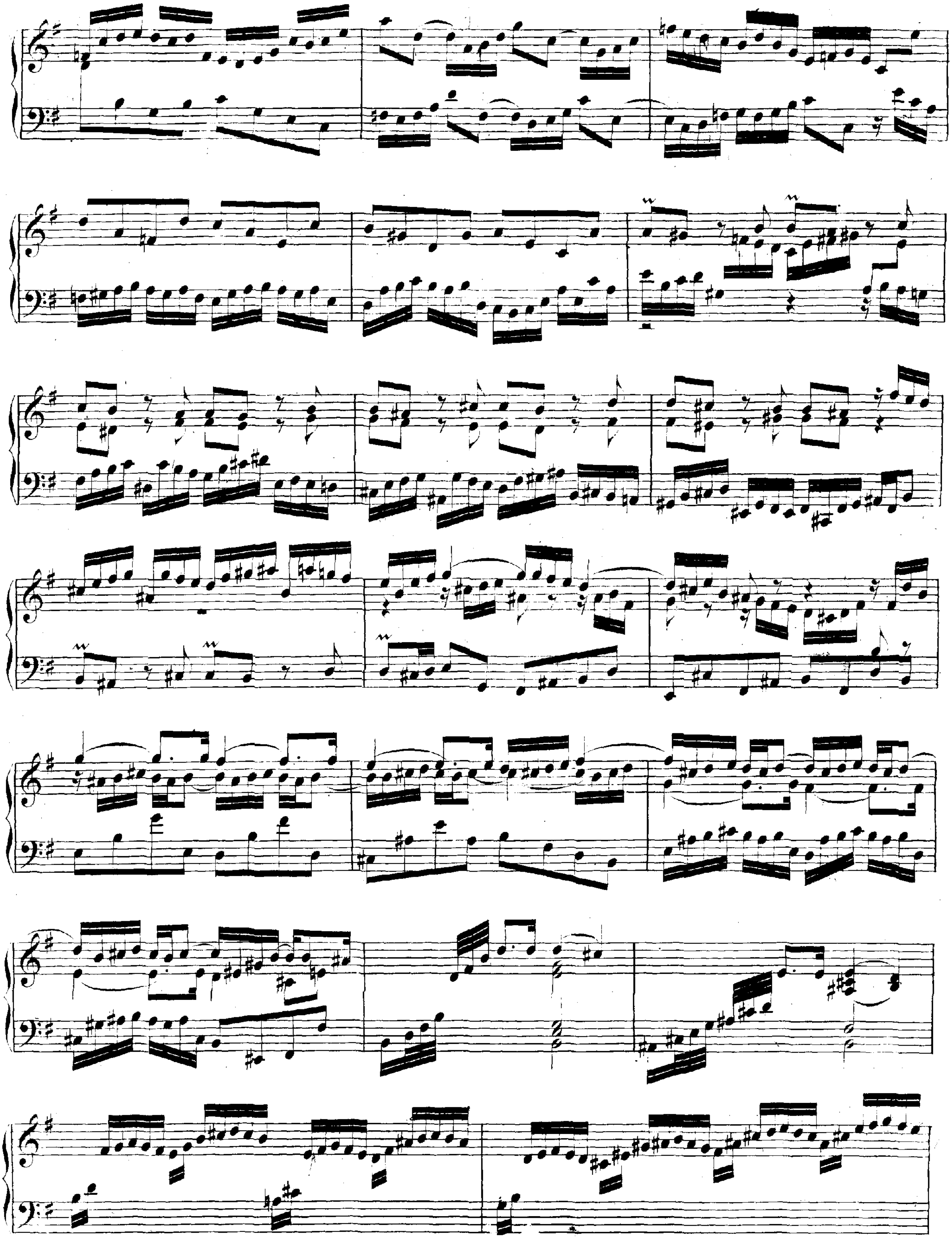
Toccata.

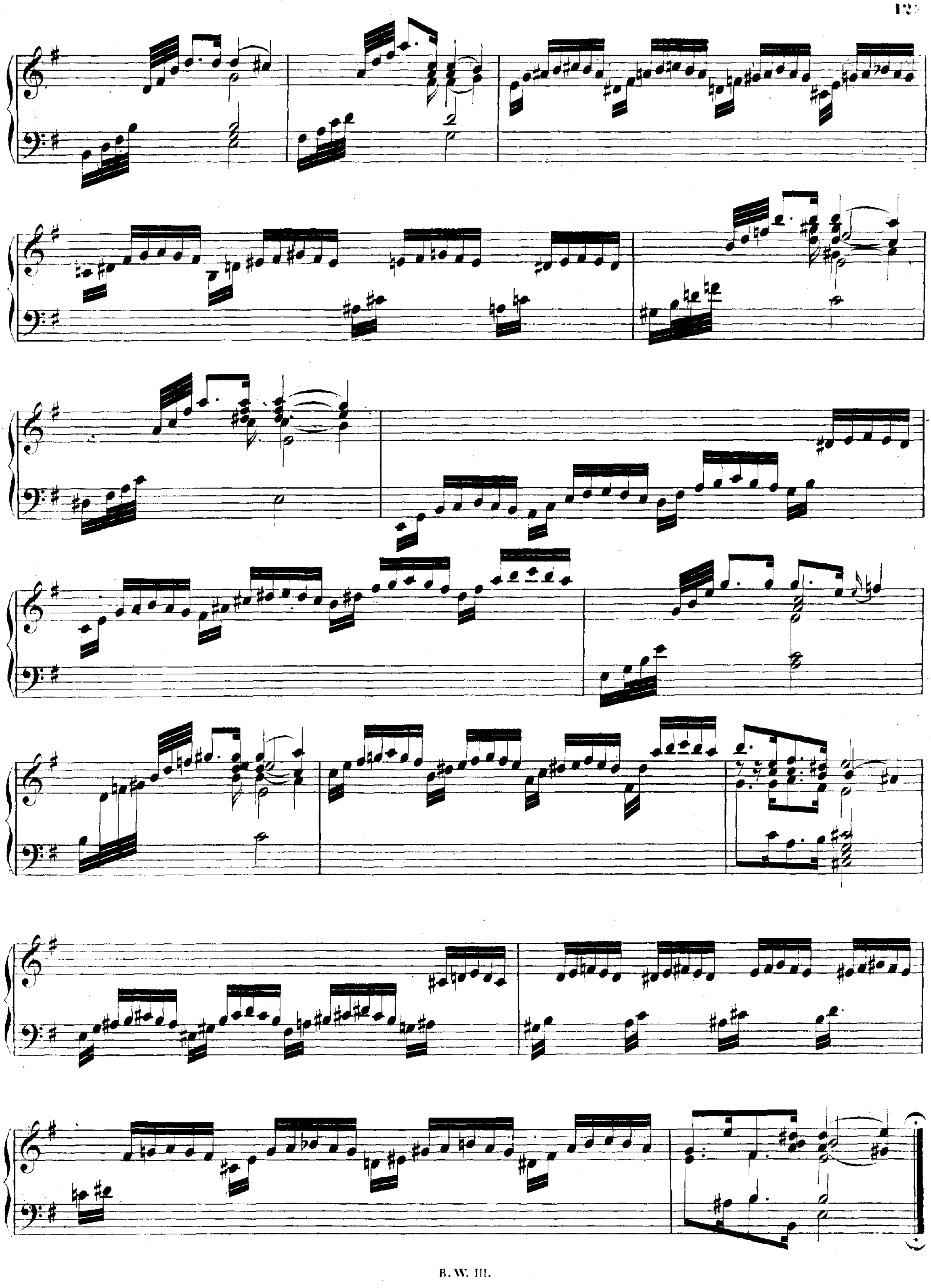


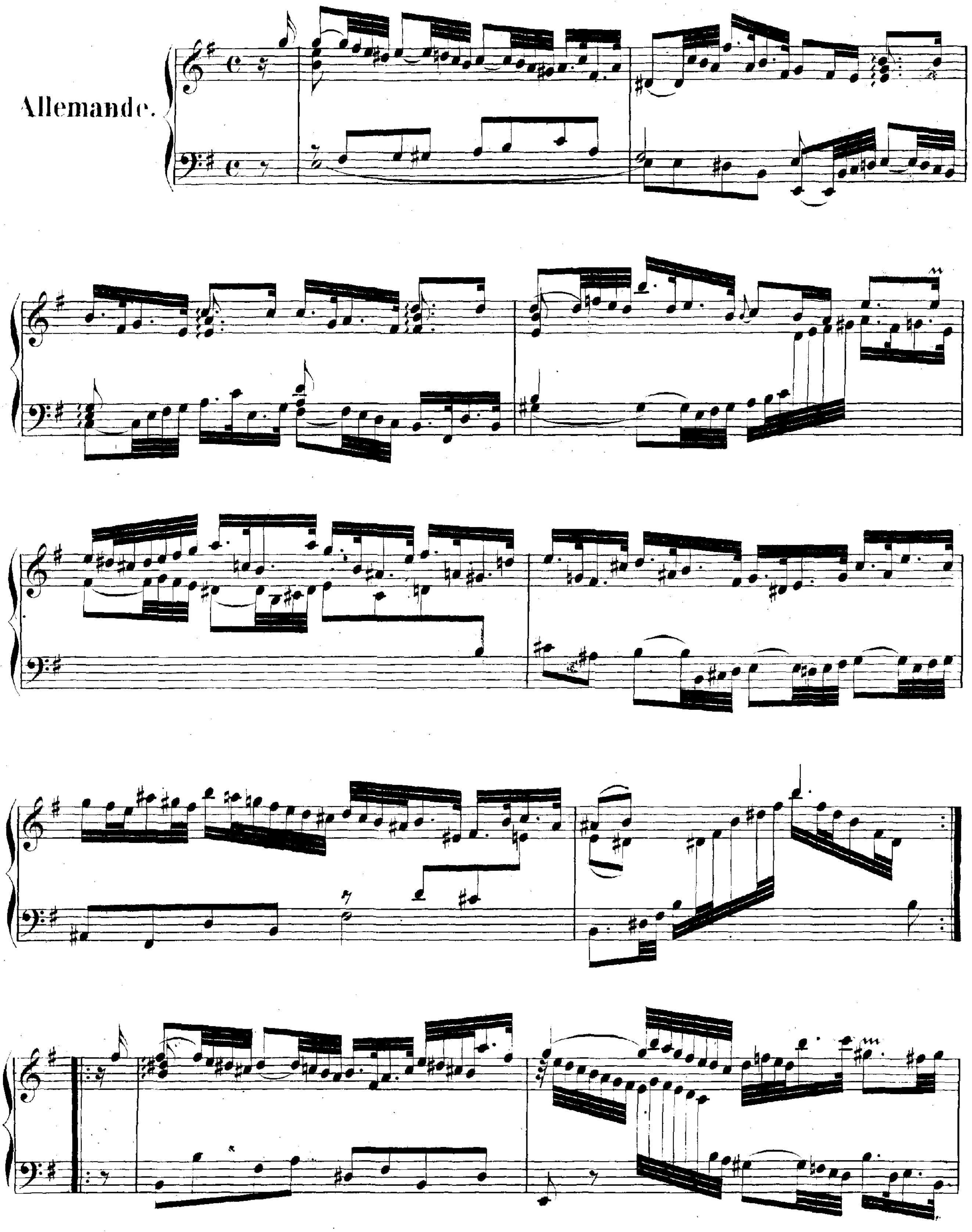


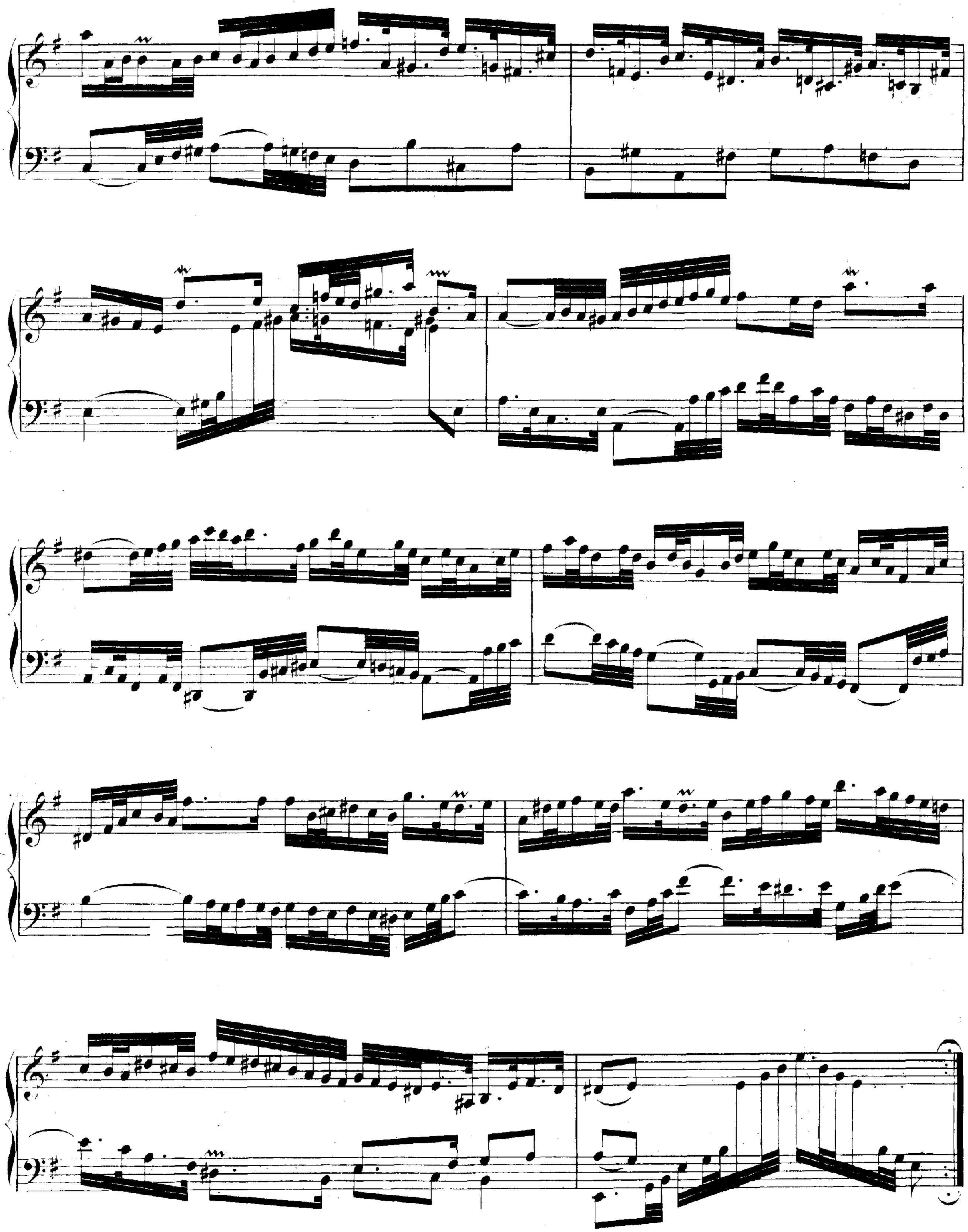


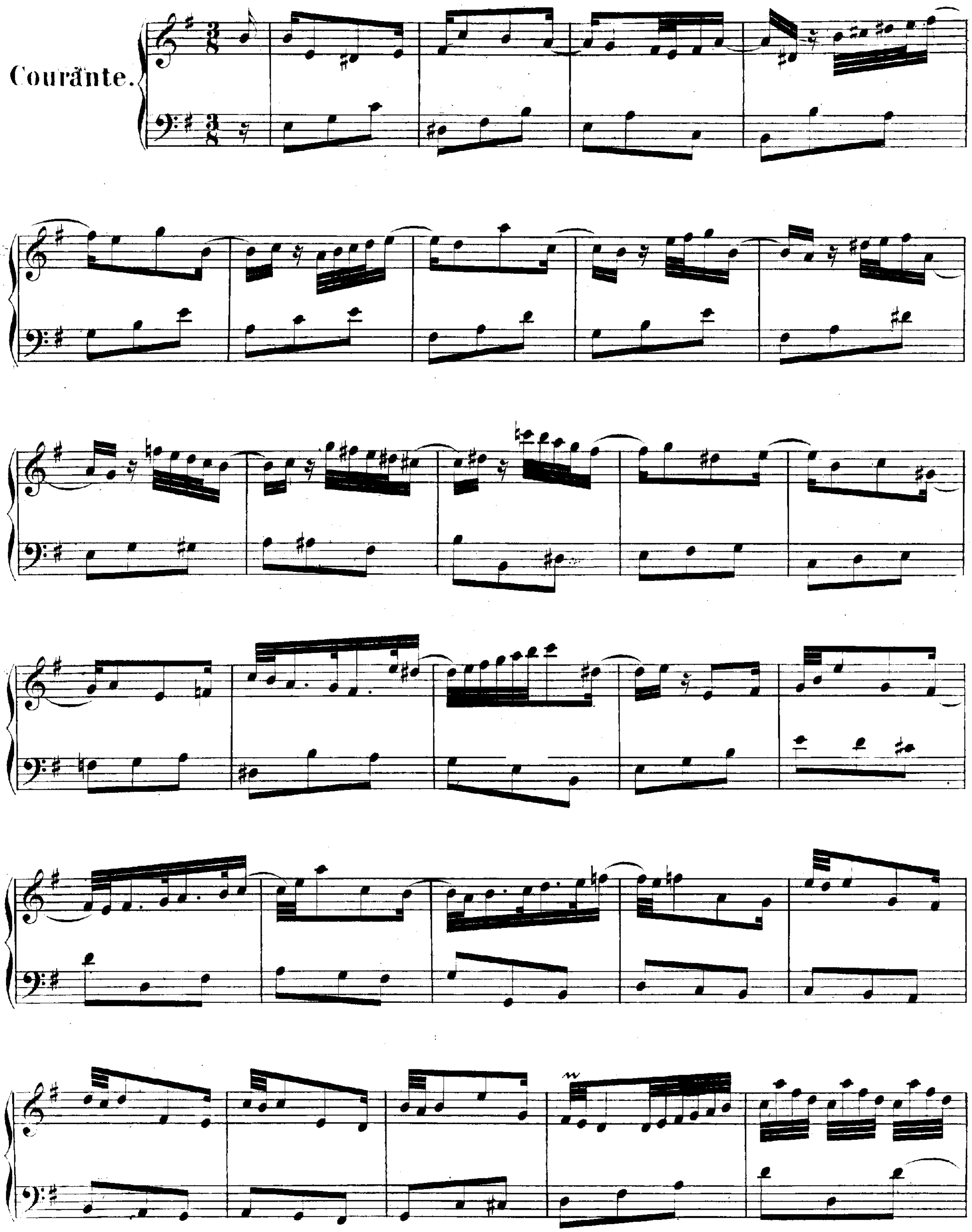


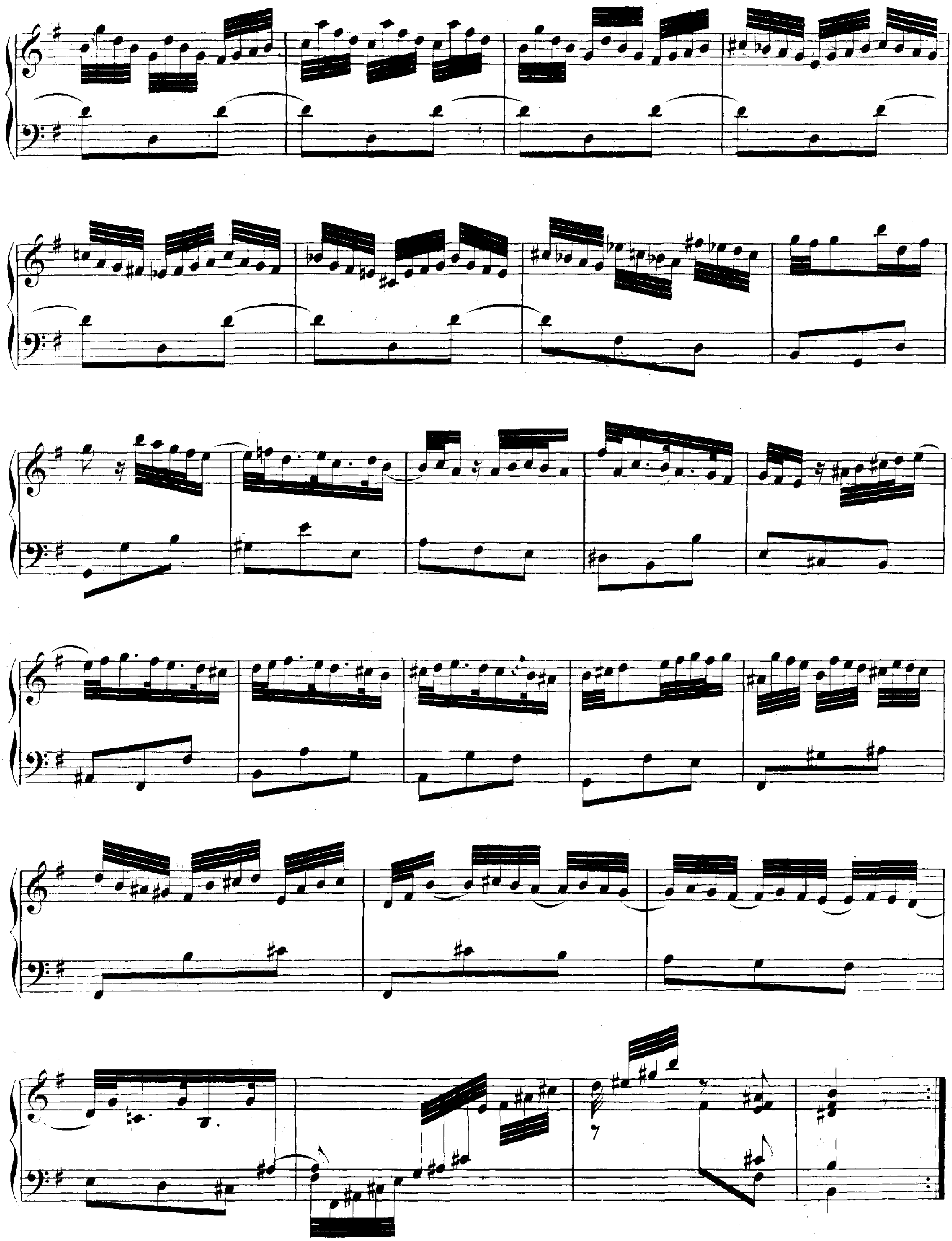


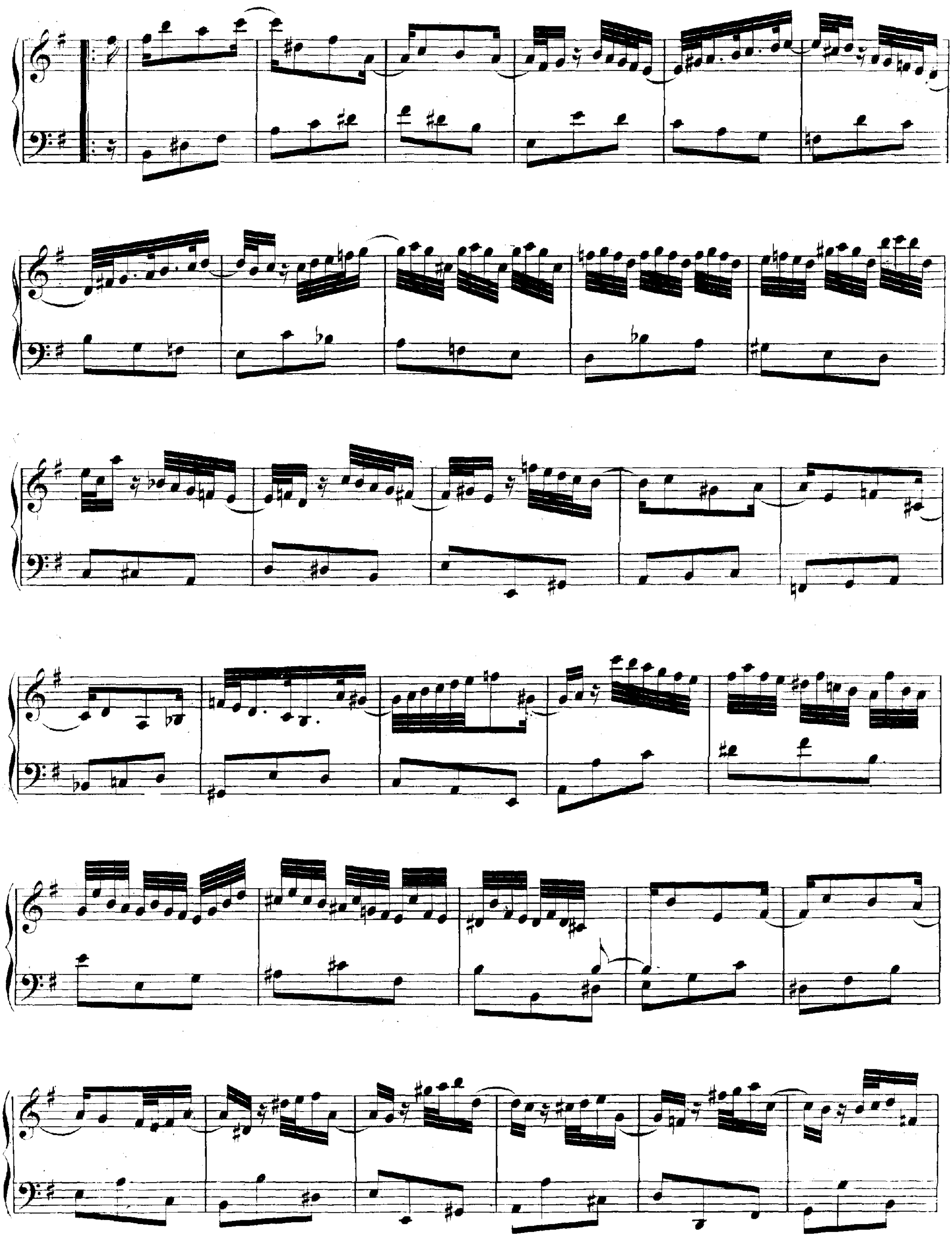


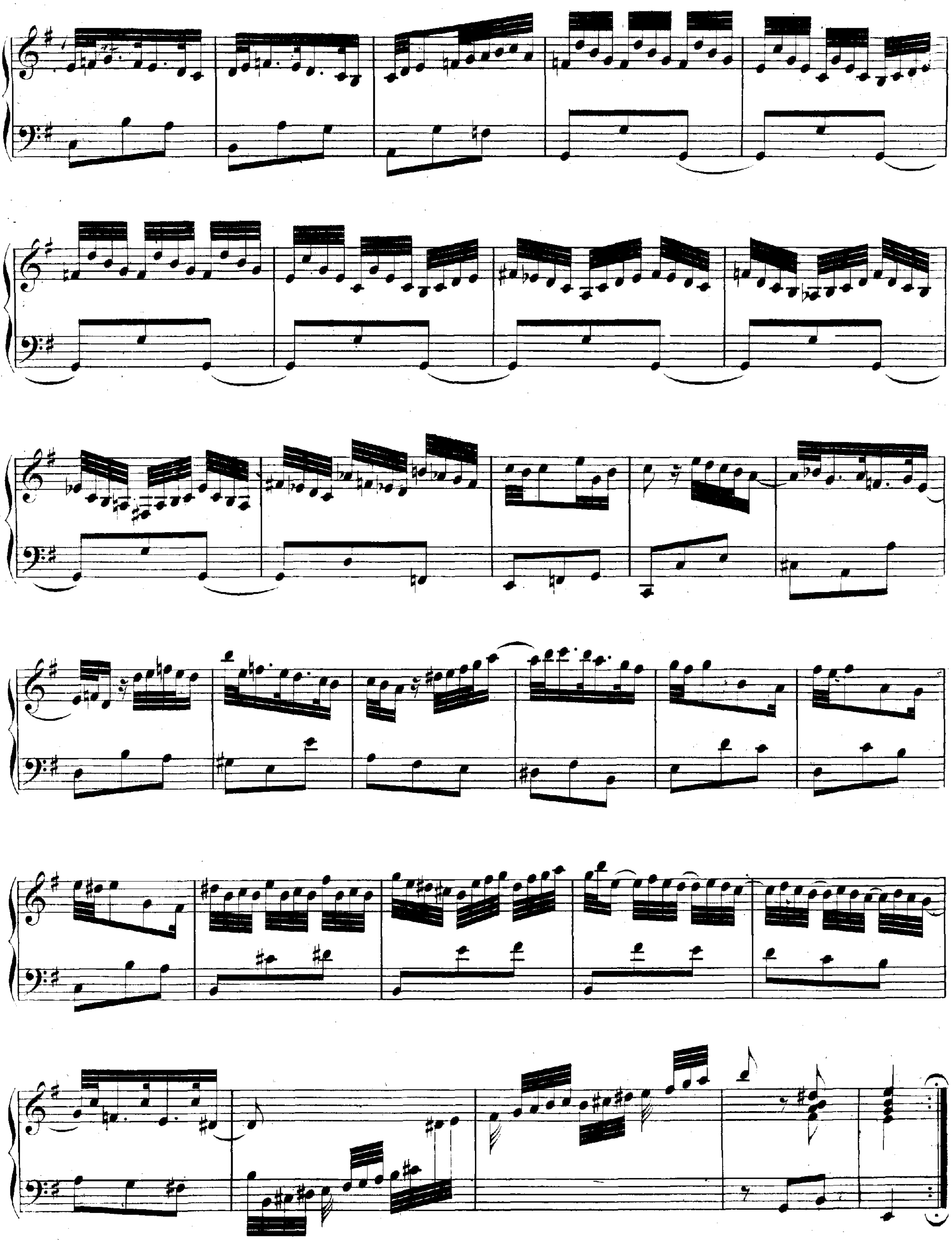

Allemande.

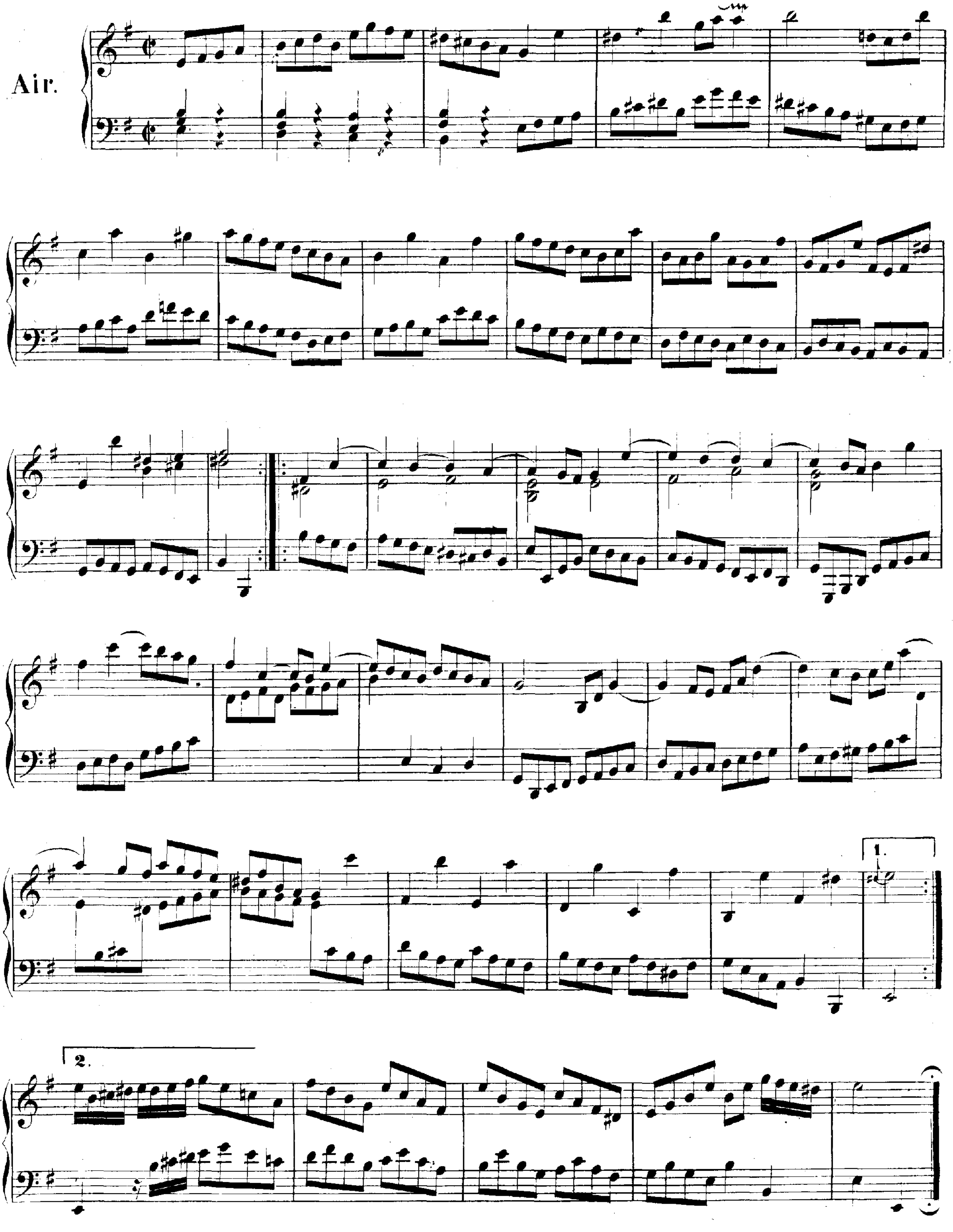



Courante.

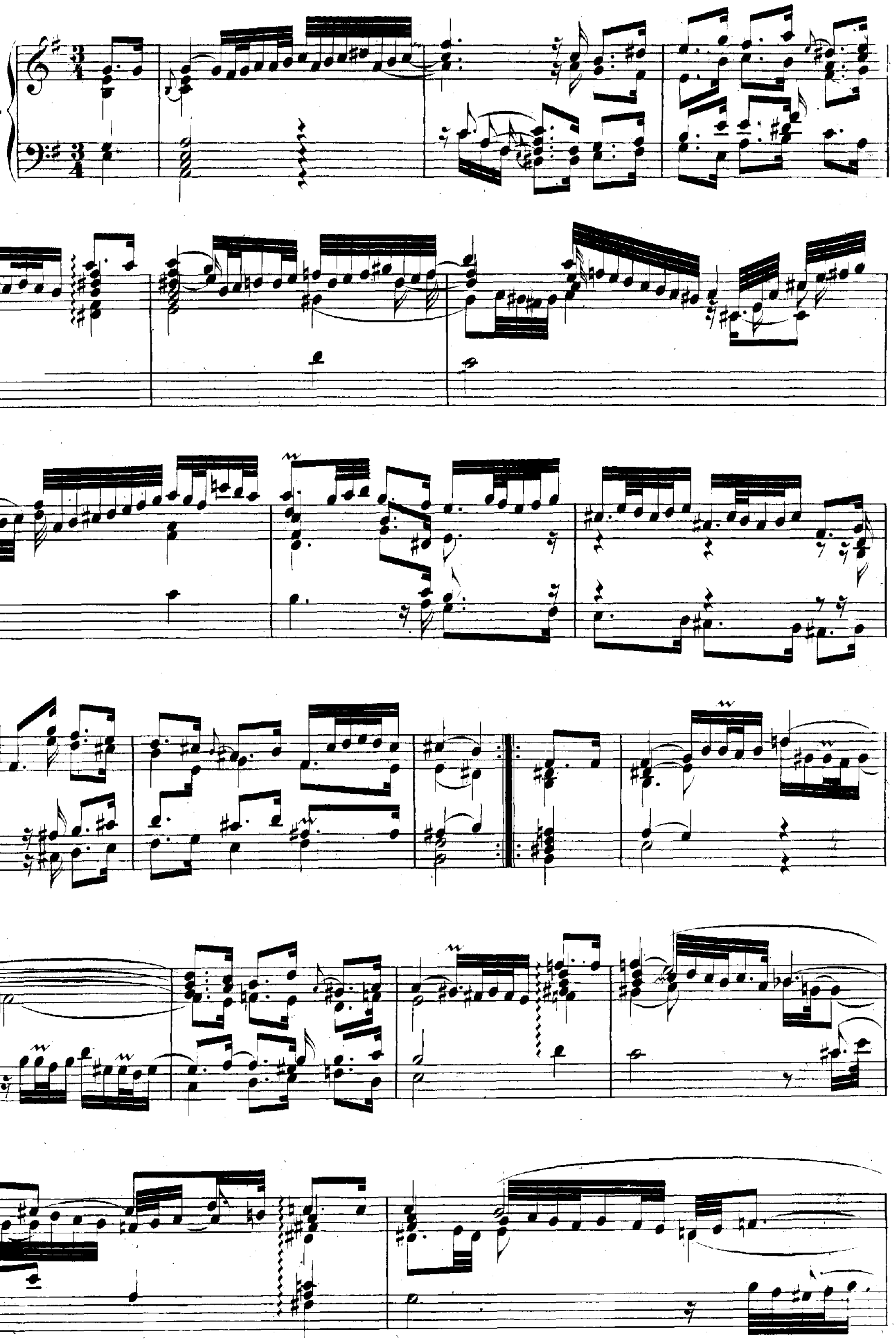


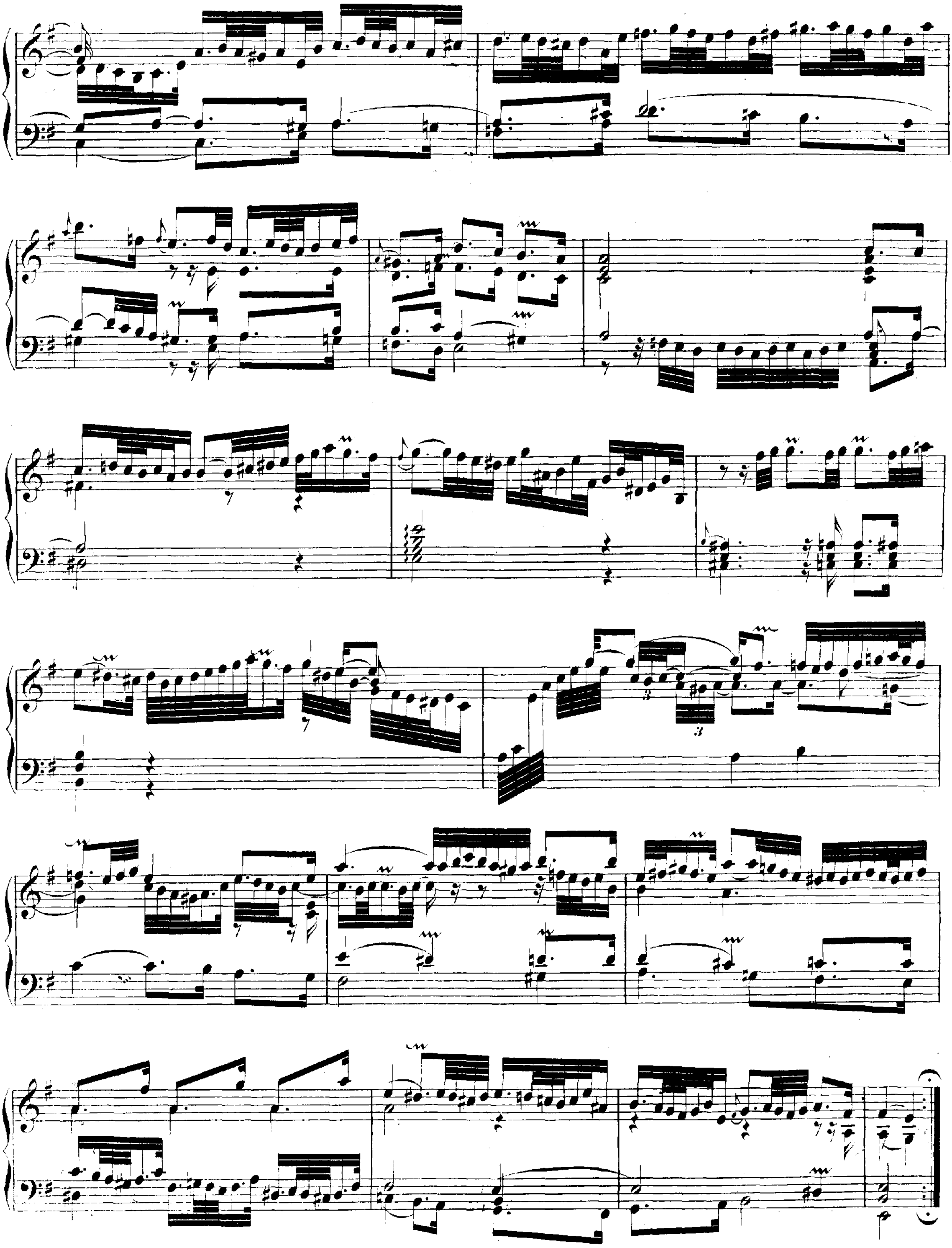


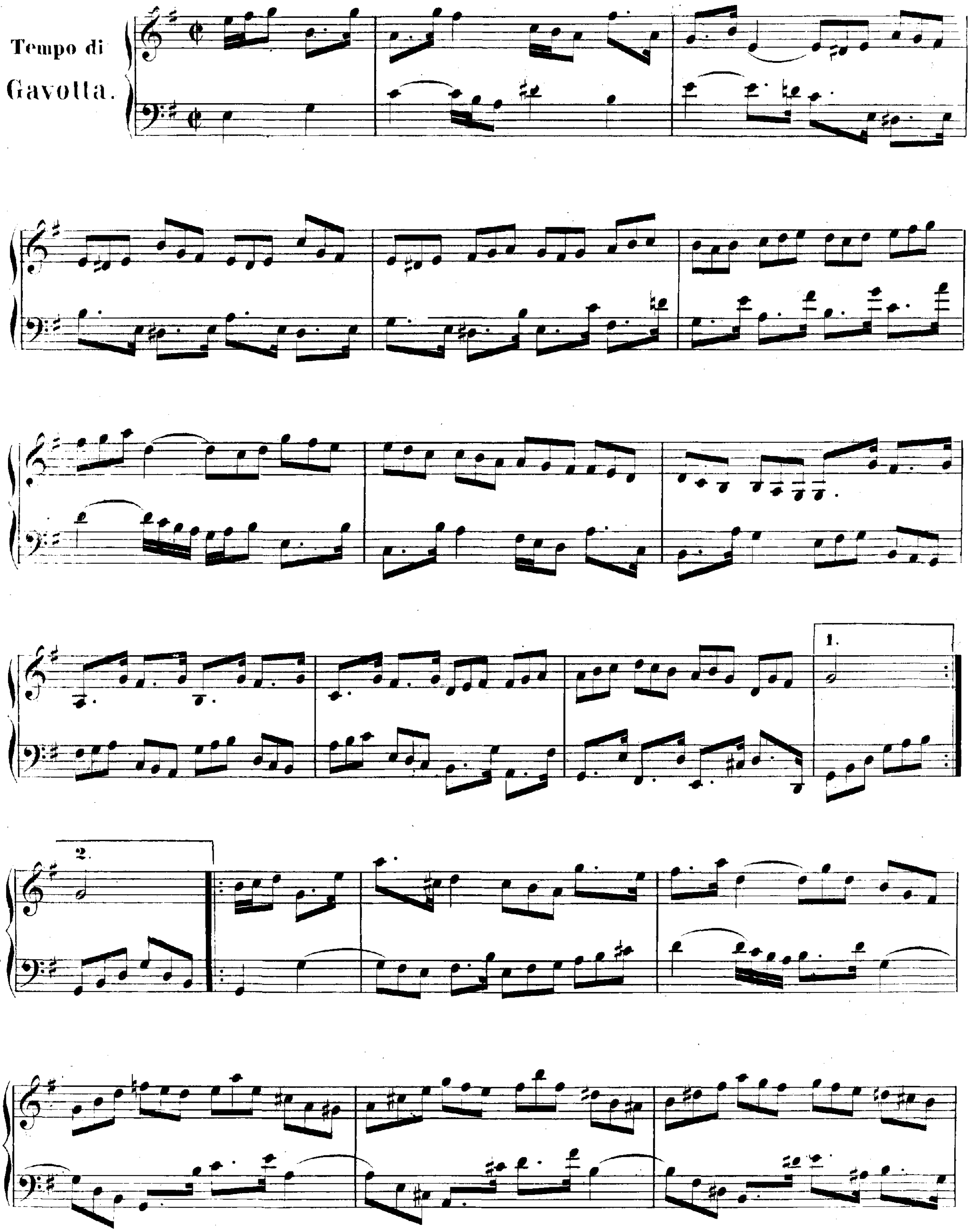


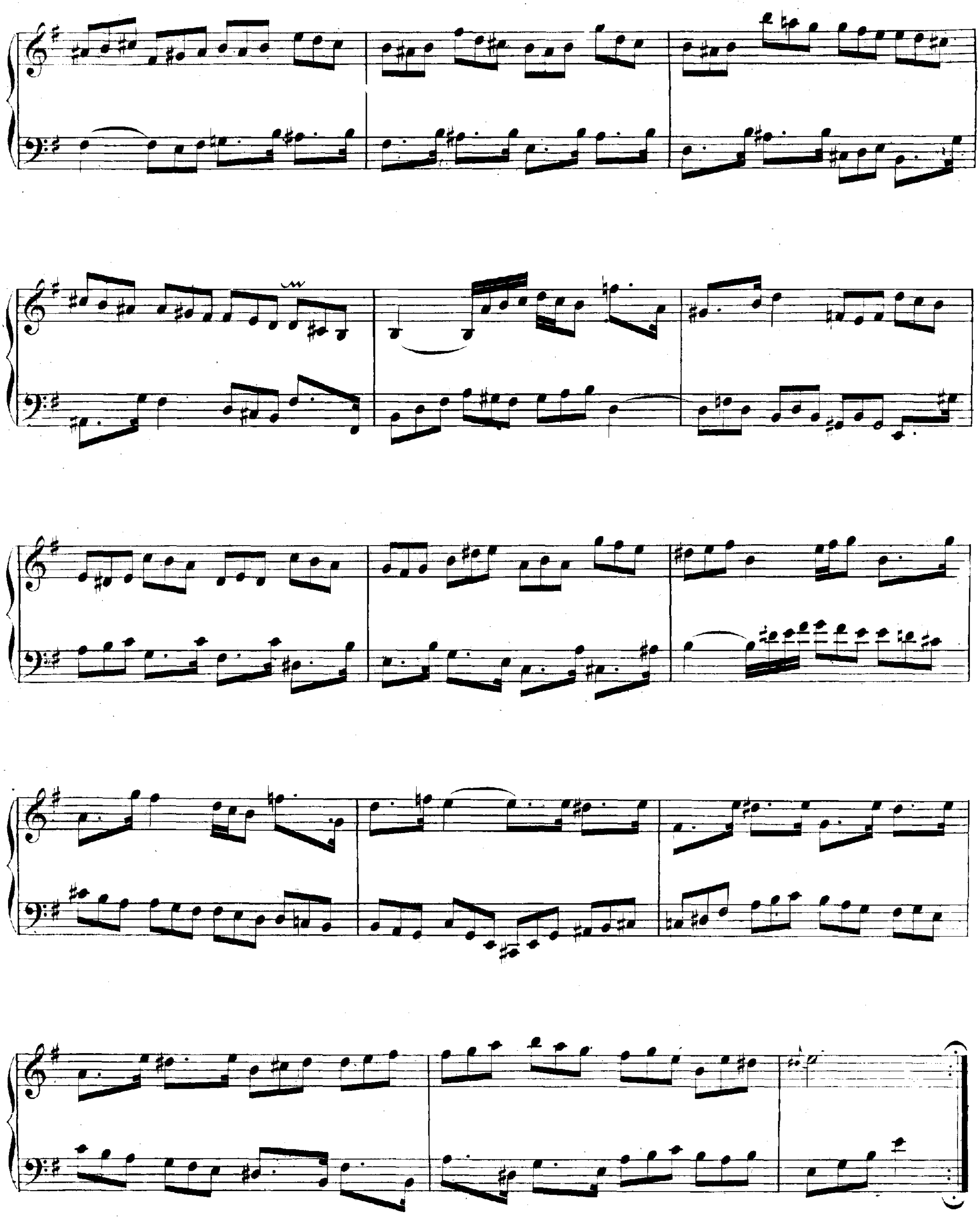

Air.
1.
2.

Sarabande.

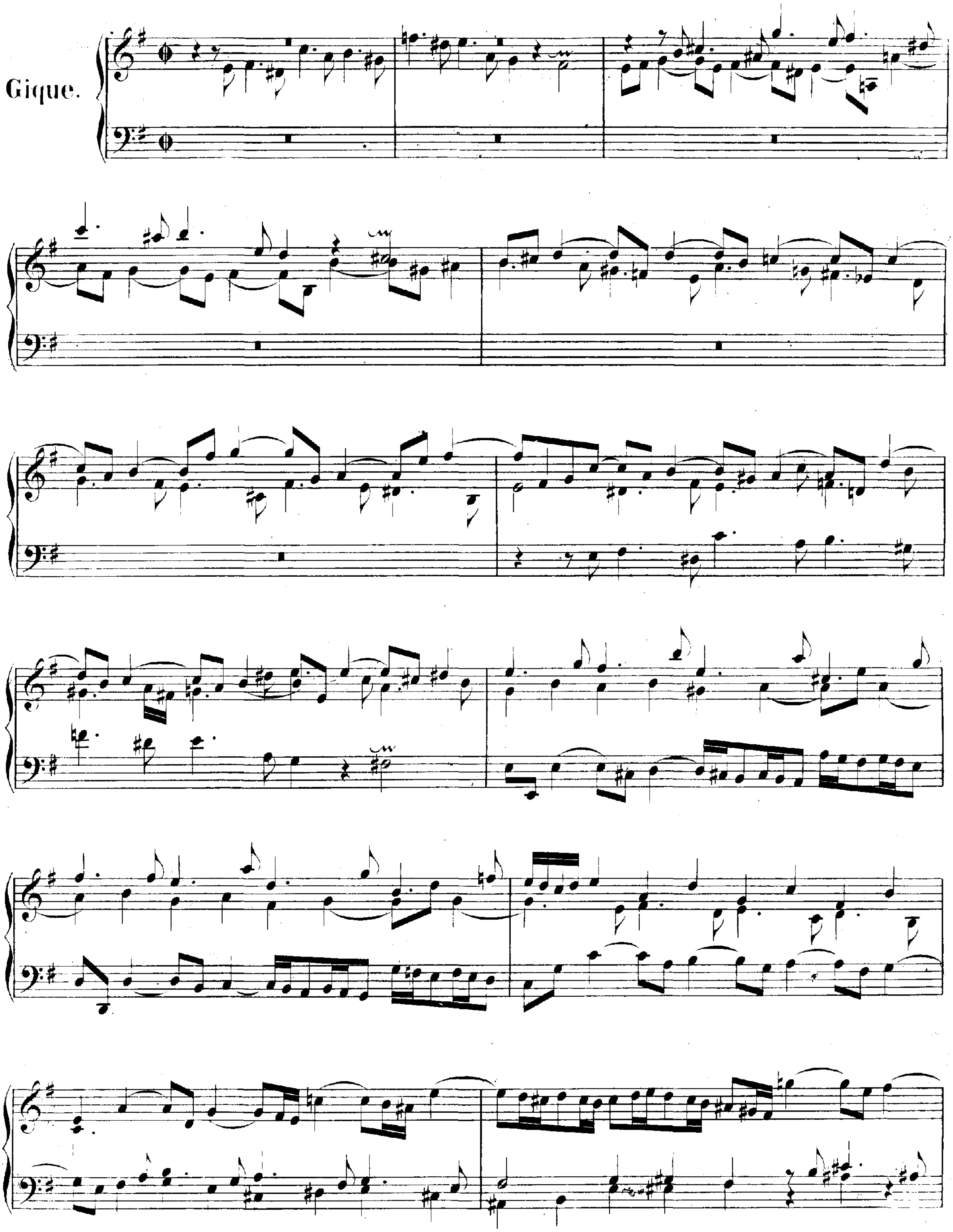


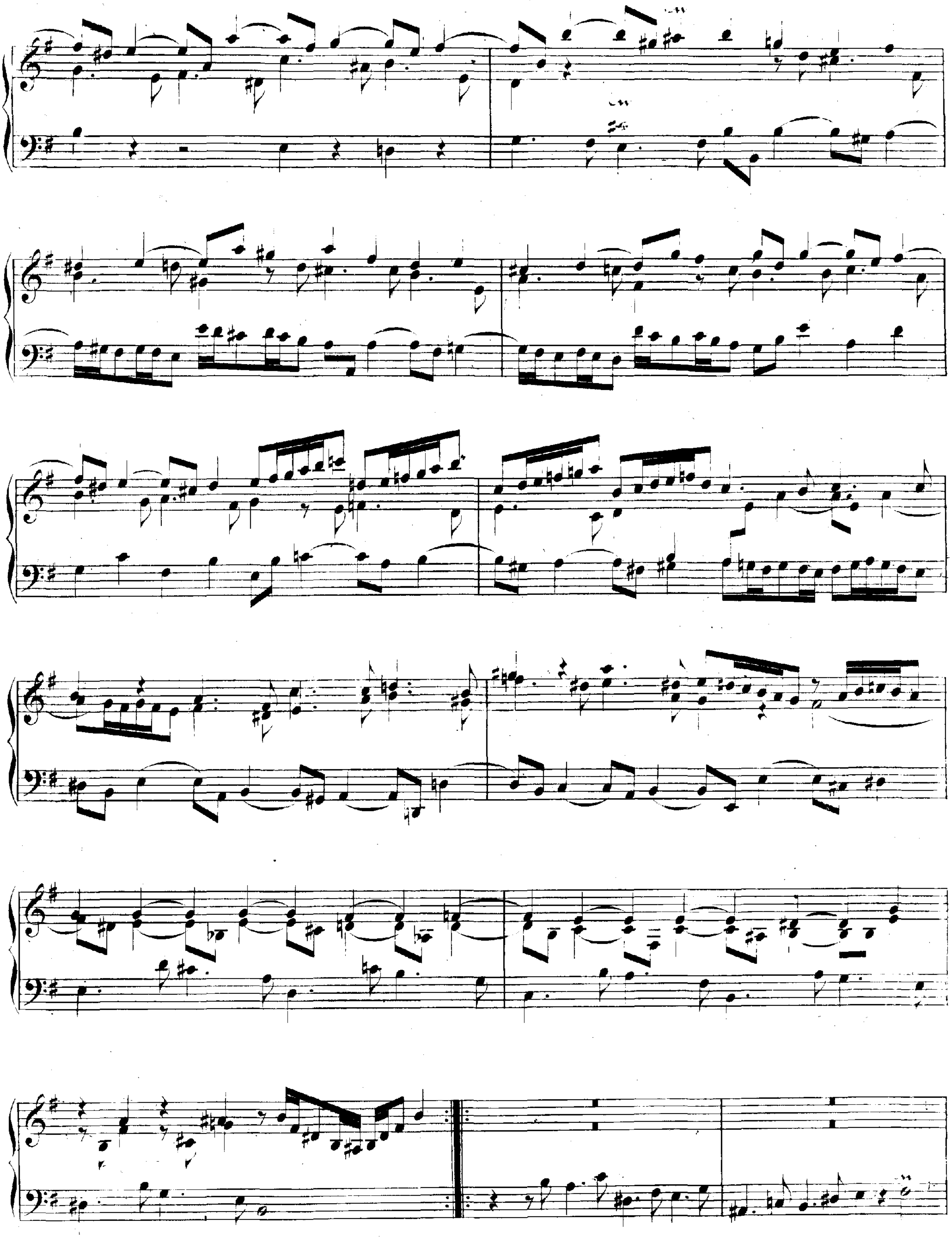


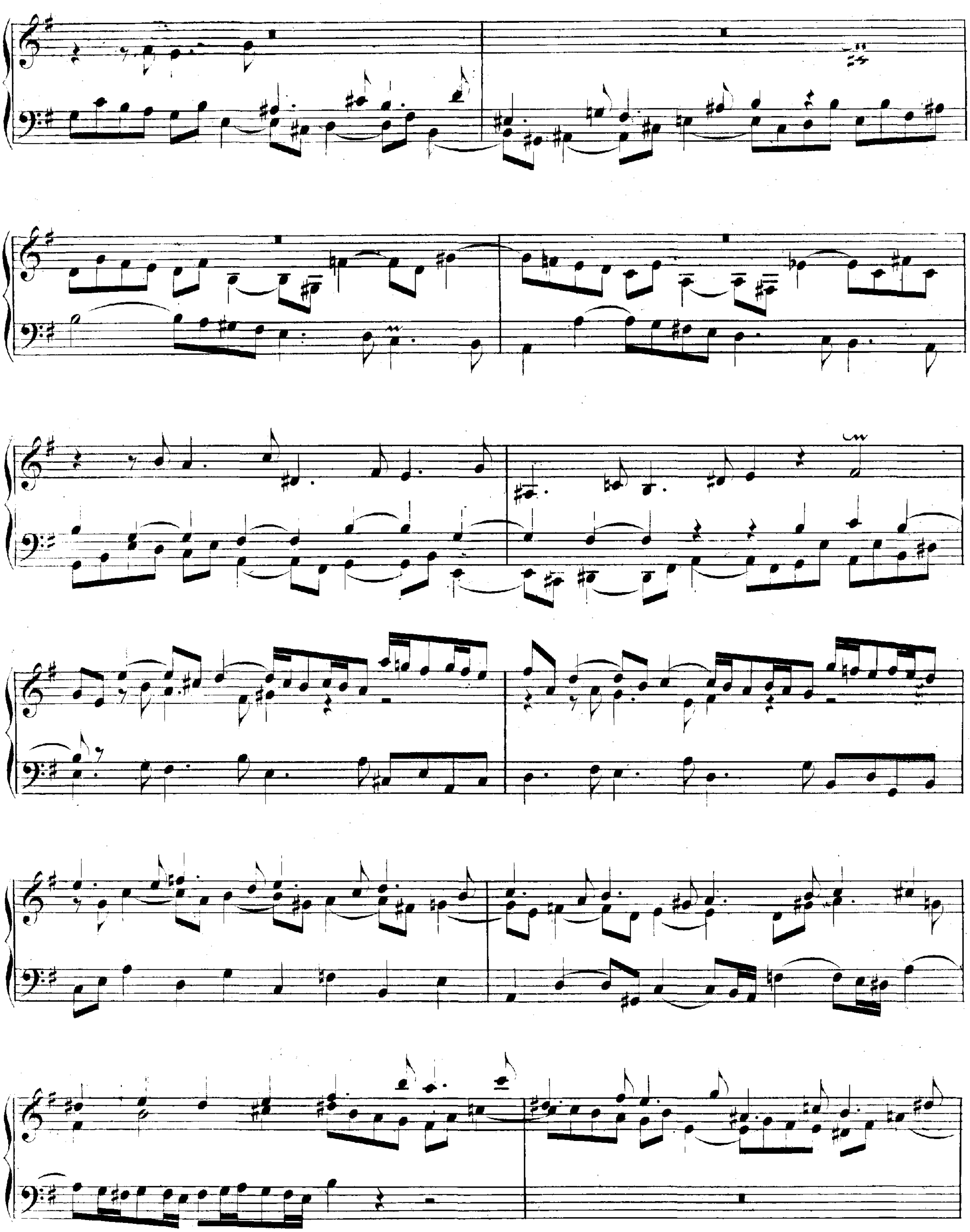

Tempo di Gavotta.
1.
2.

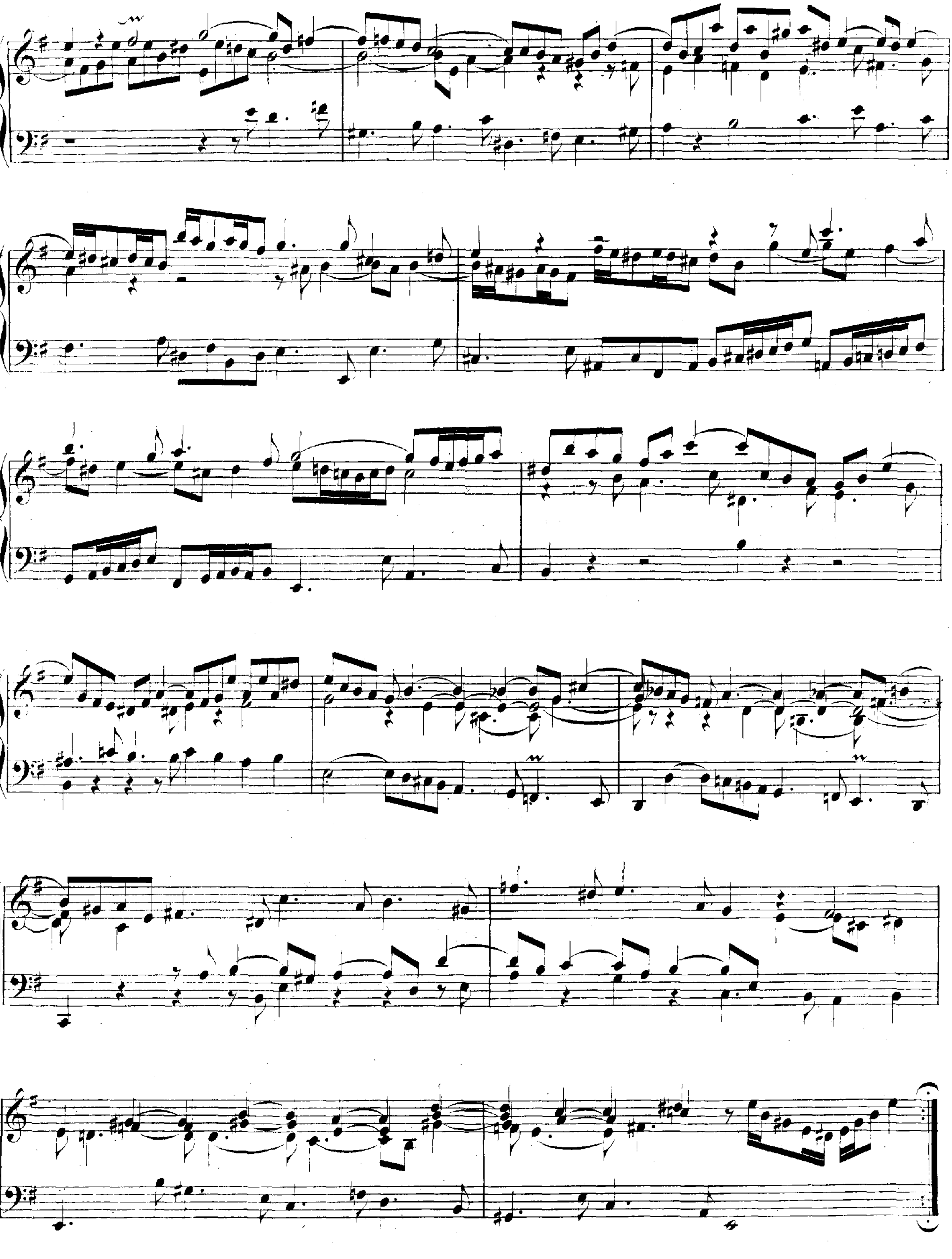


Gique.







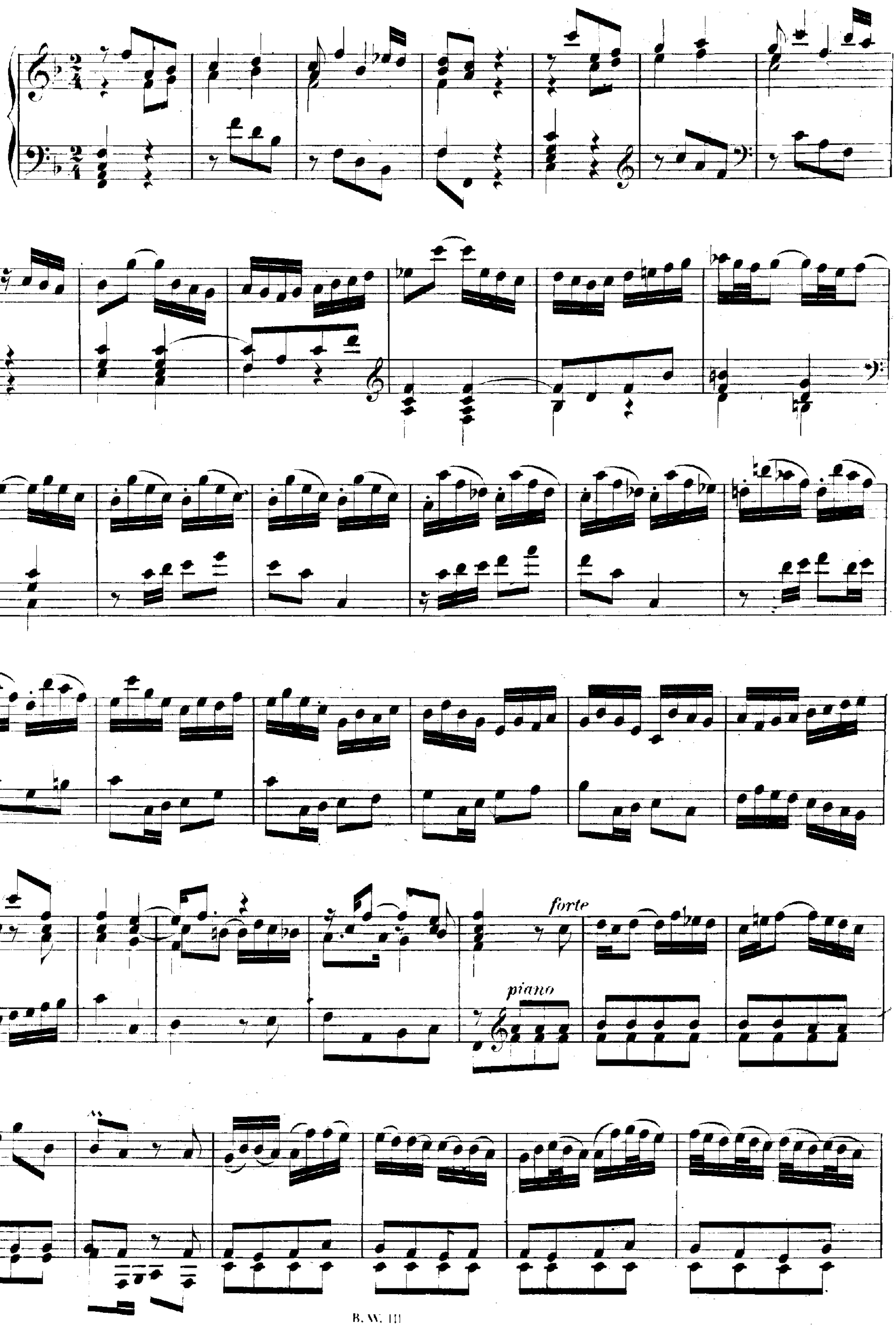


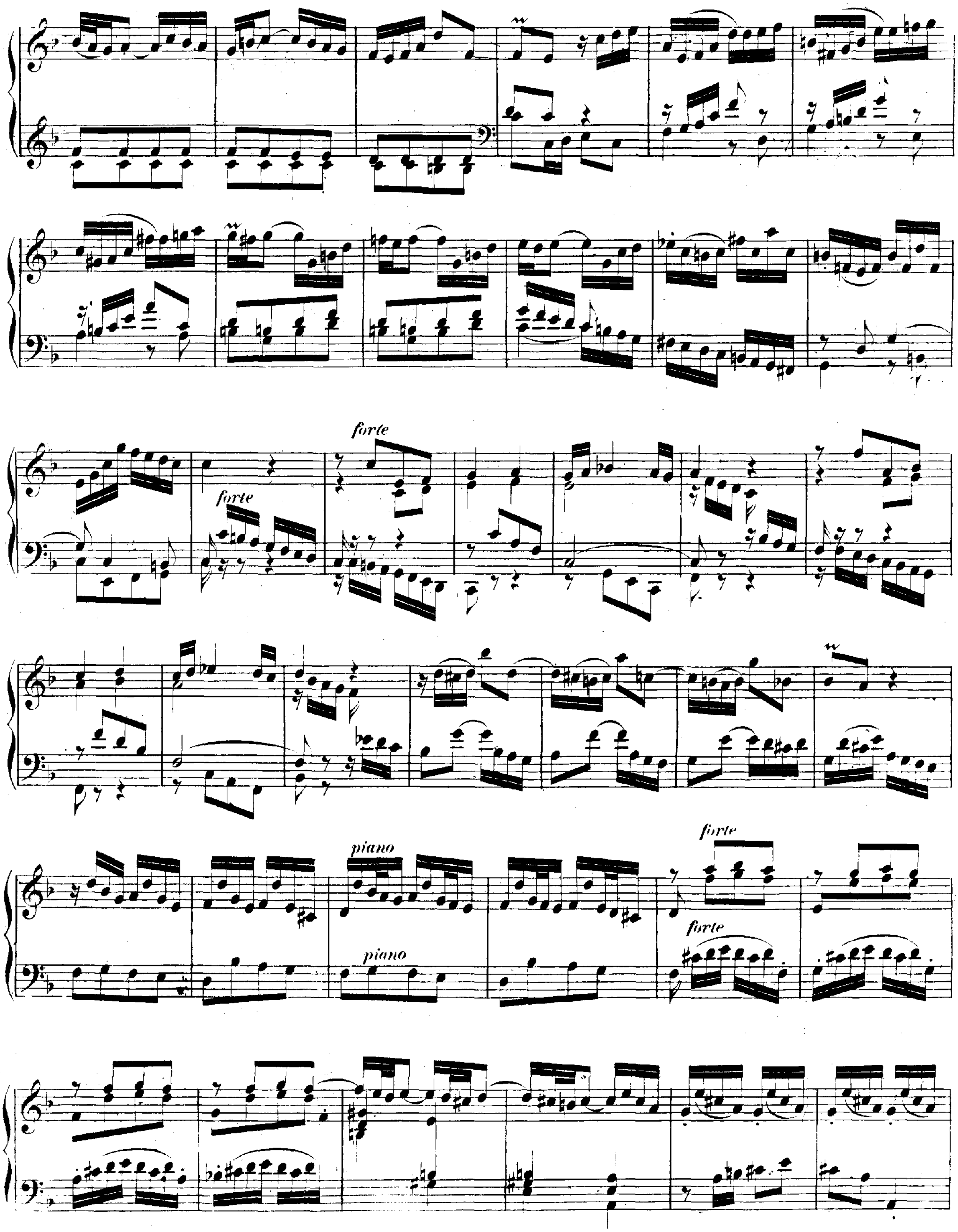
Clavierübung.

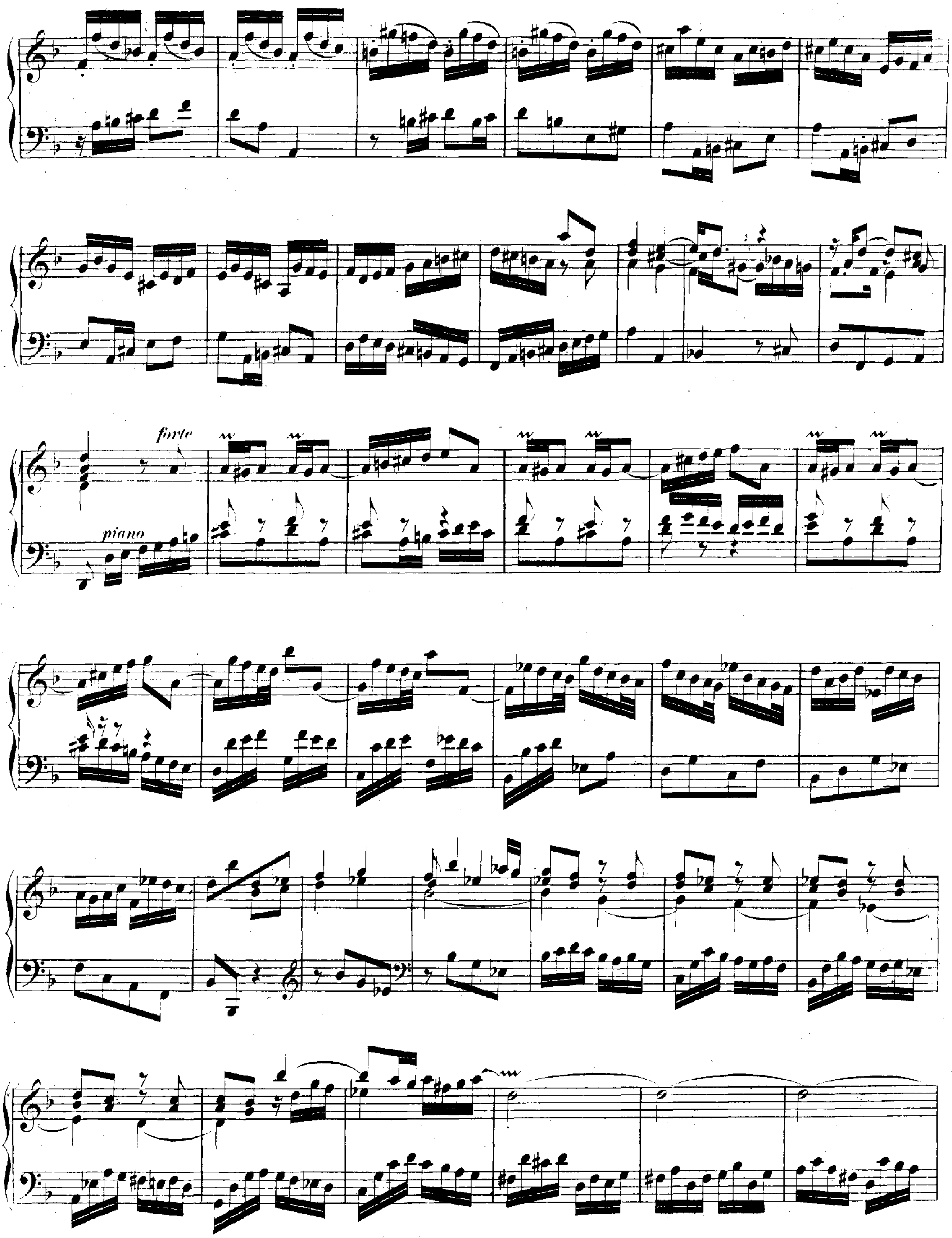
Zweiter Theil.

Ein Concert und eine Partita.

CONCERTO.




forte
forte
forte
piano
piano
forte
forte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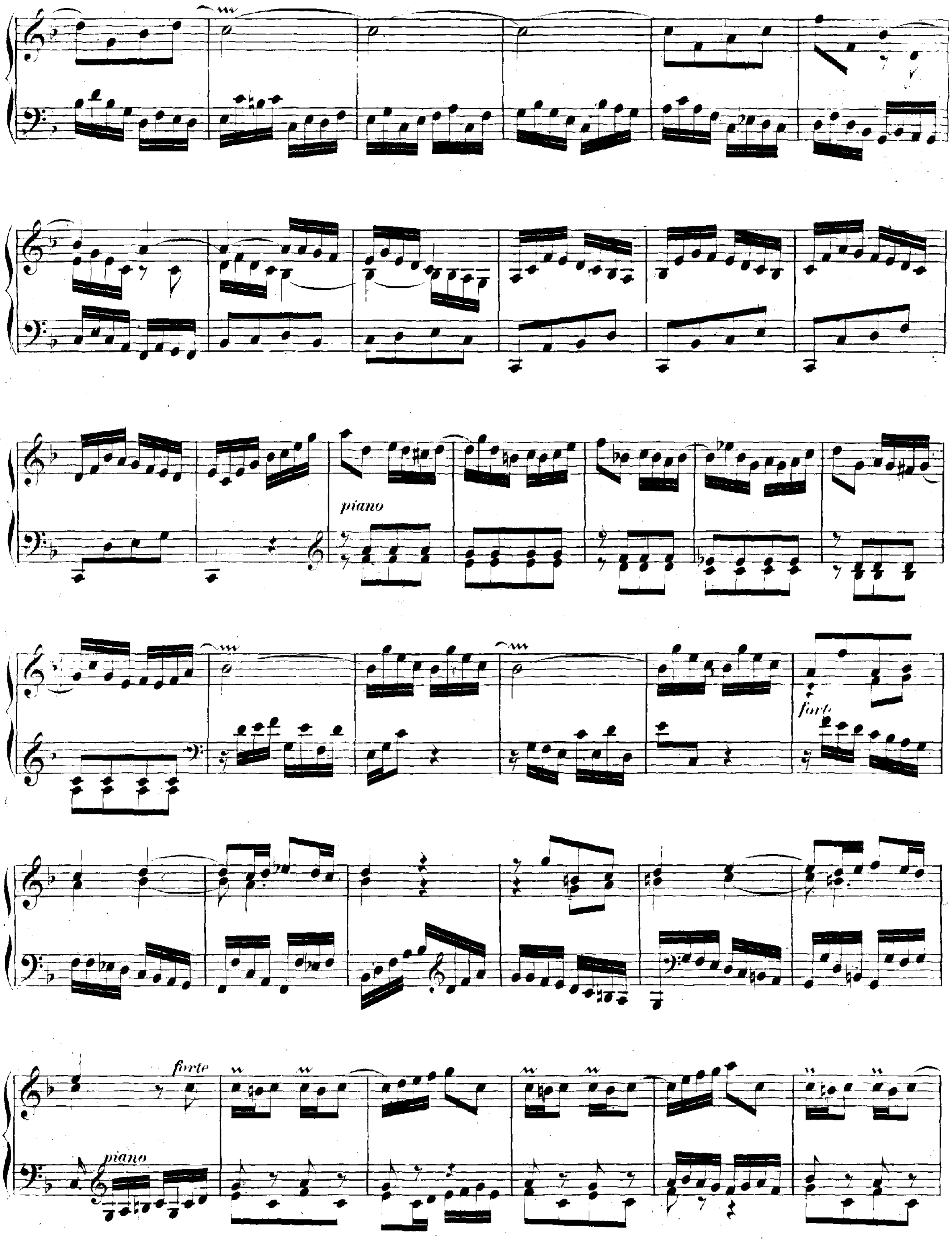
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forte
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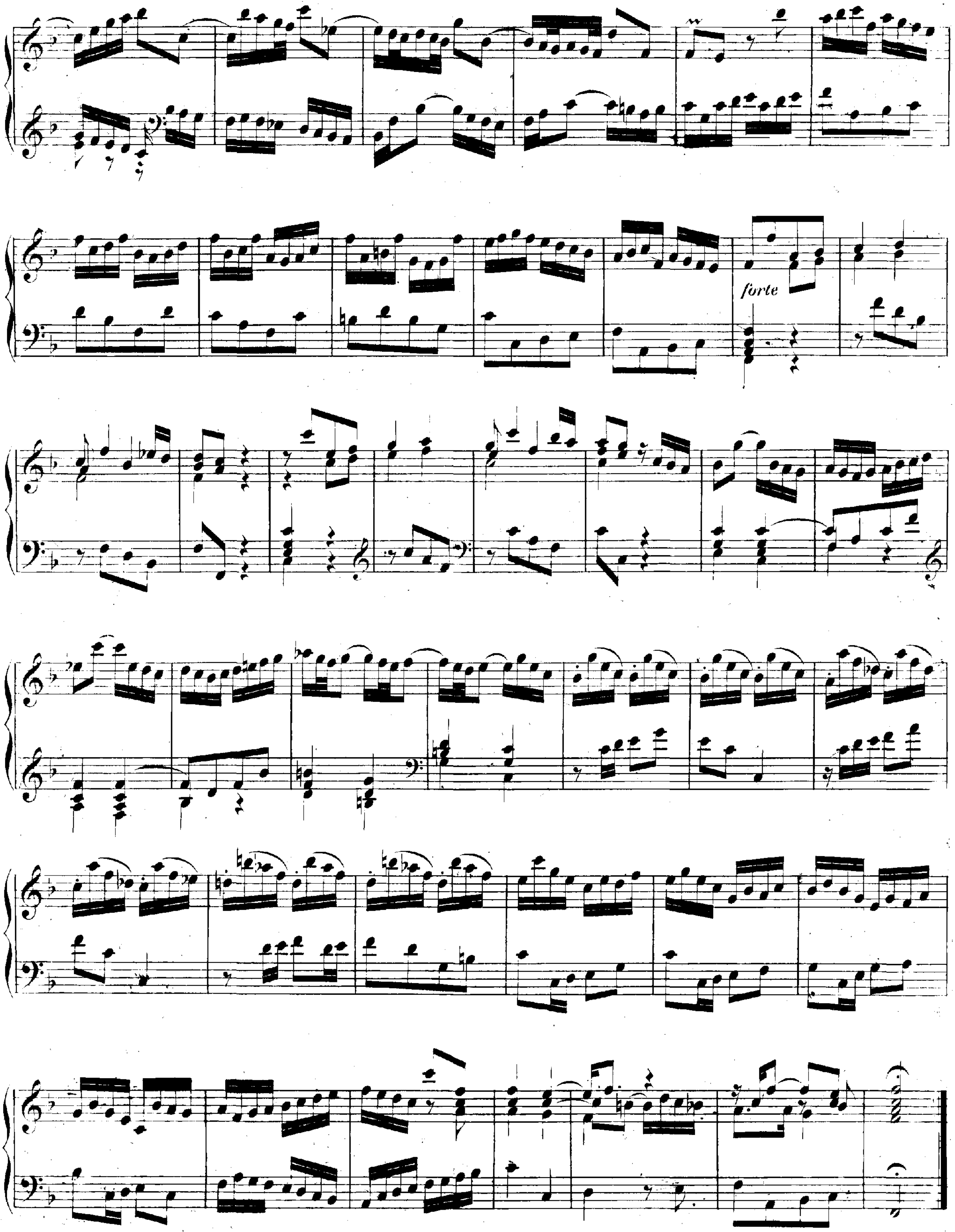
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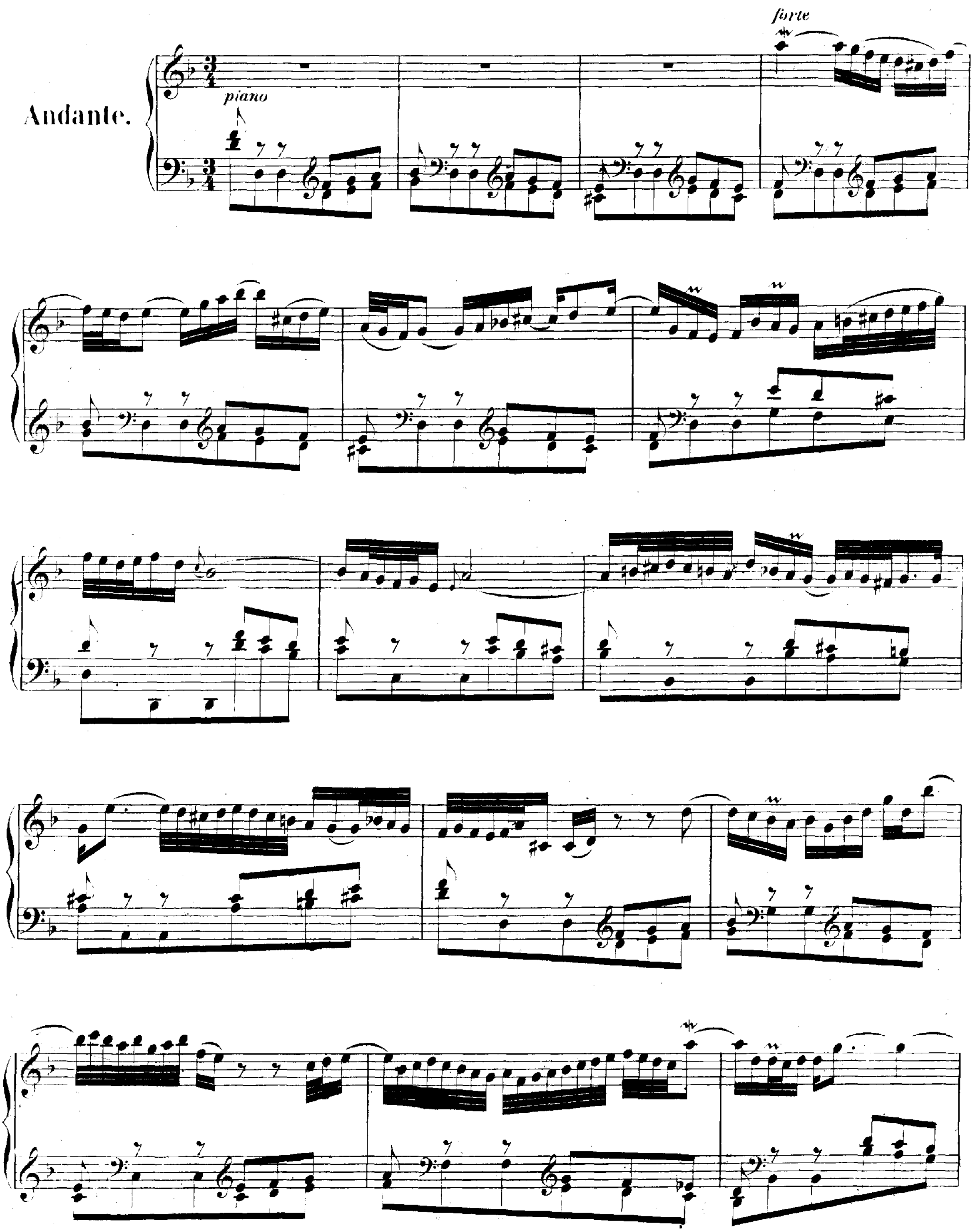
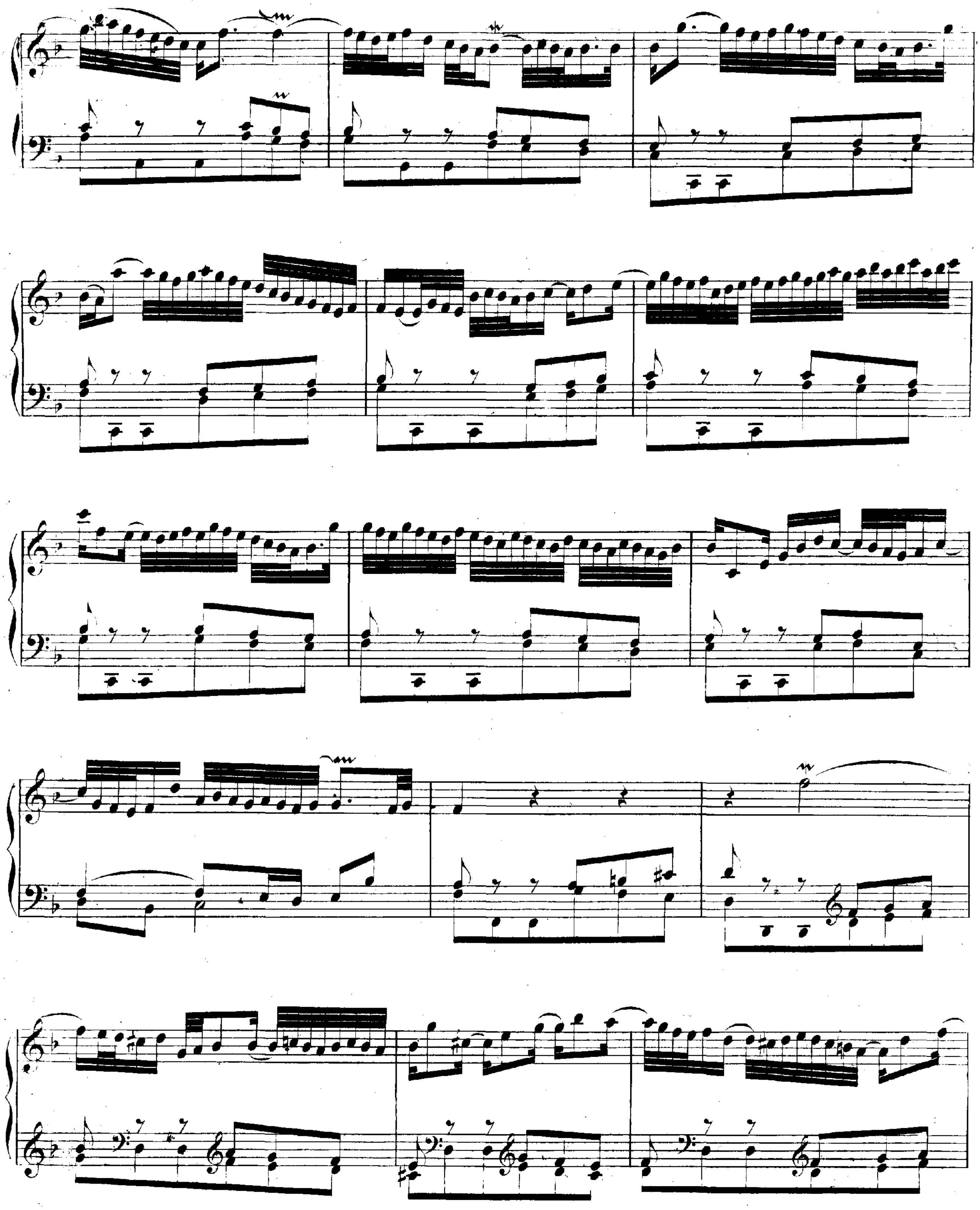
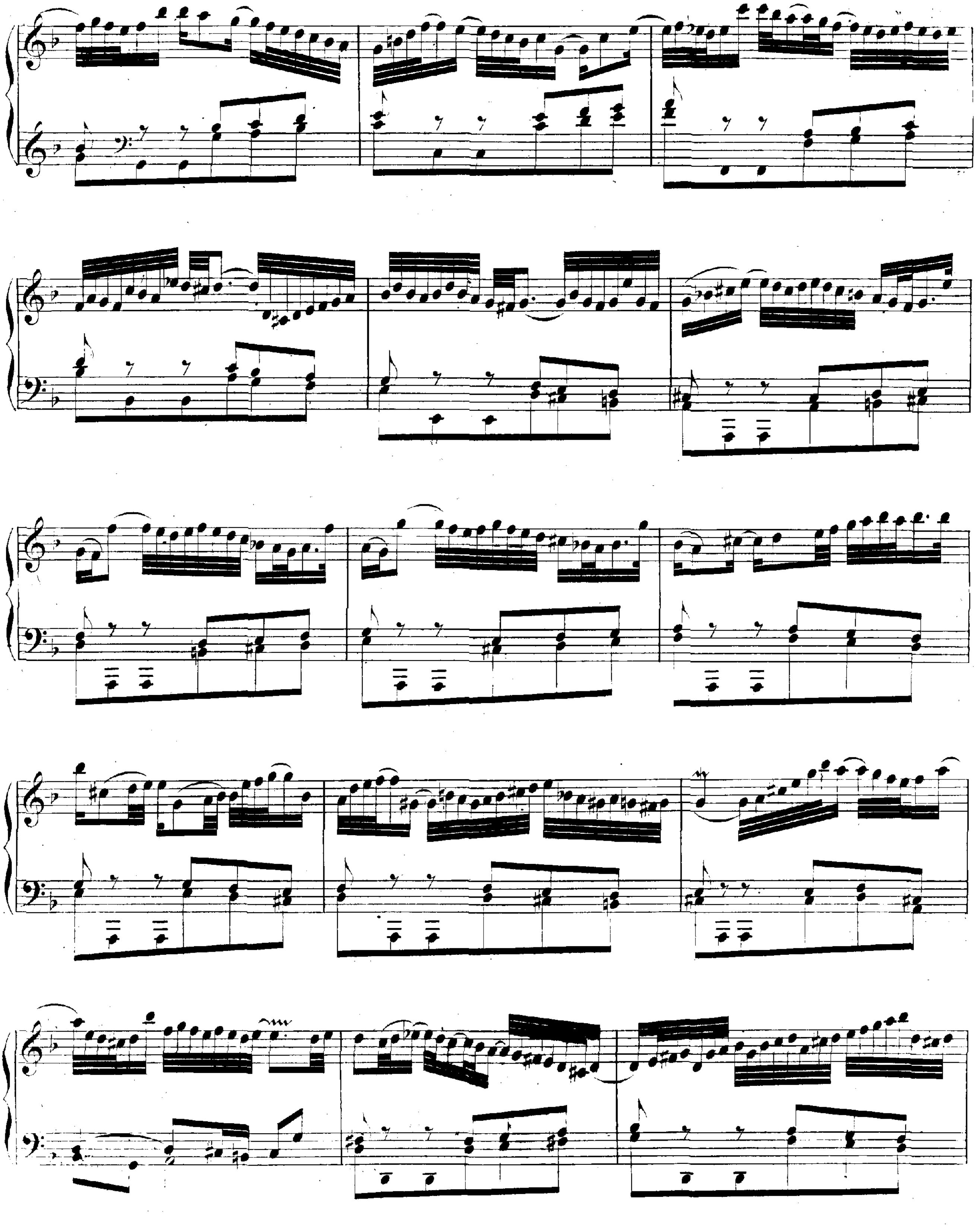
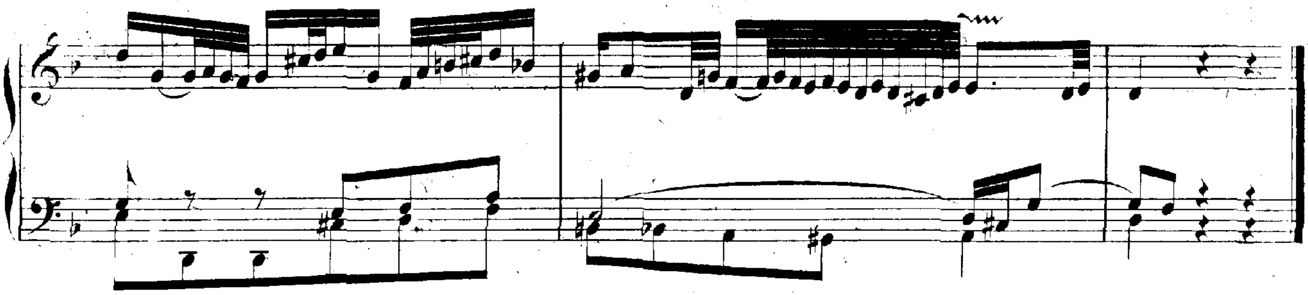
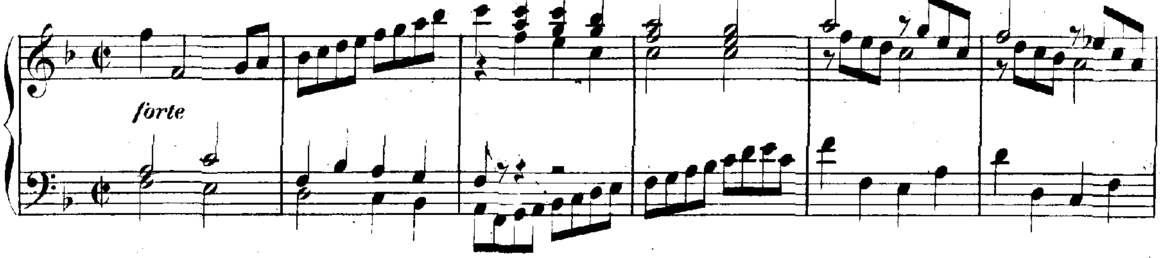

Andante.
piano
forte

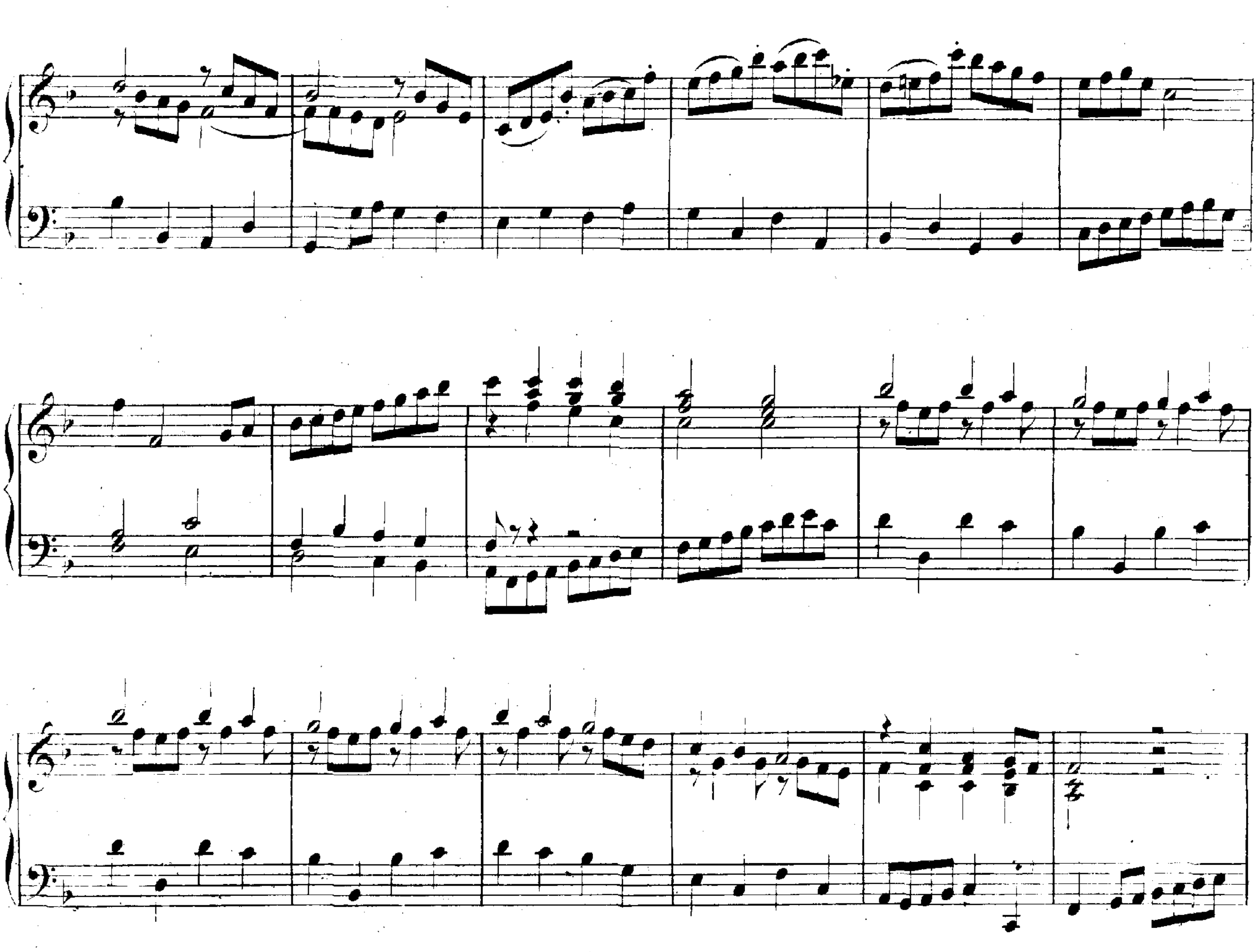


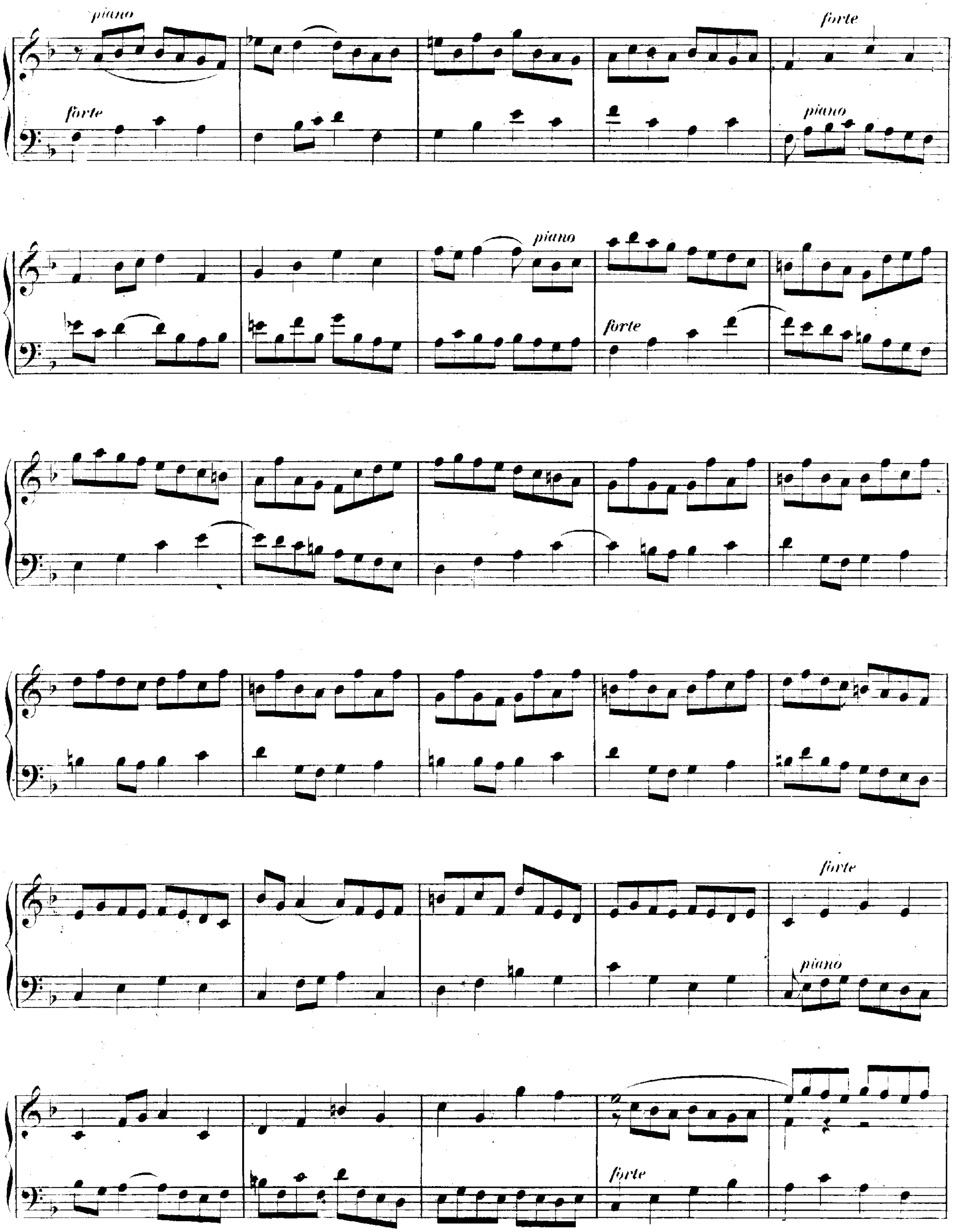


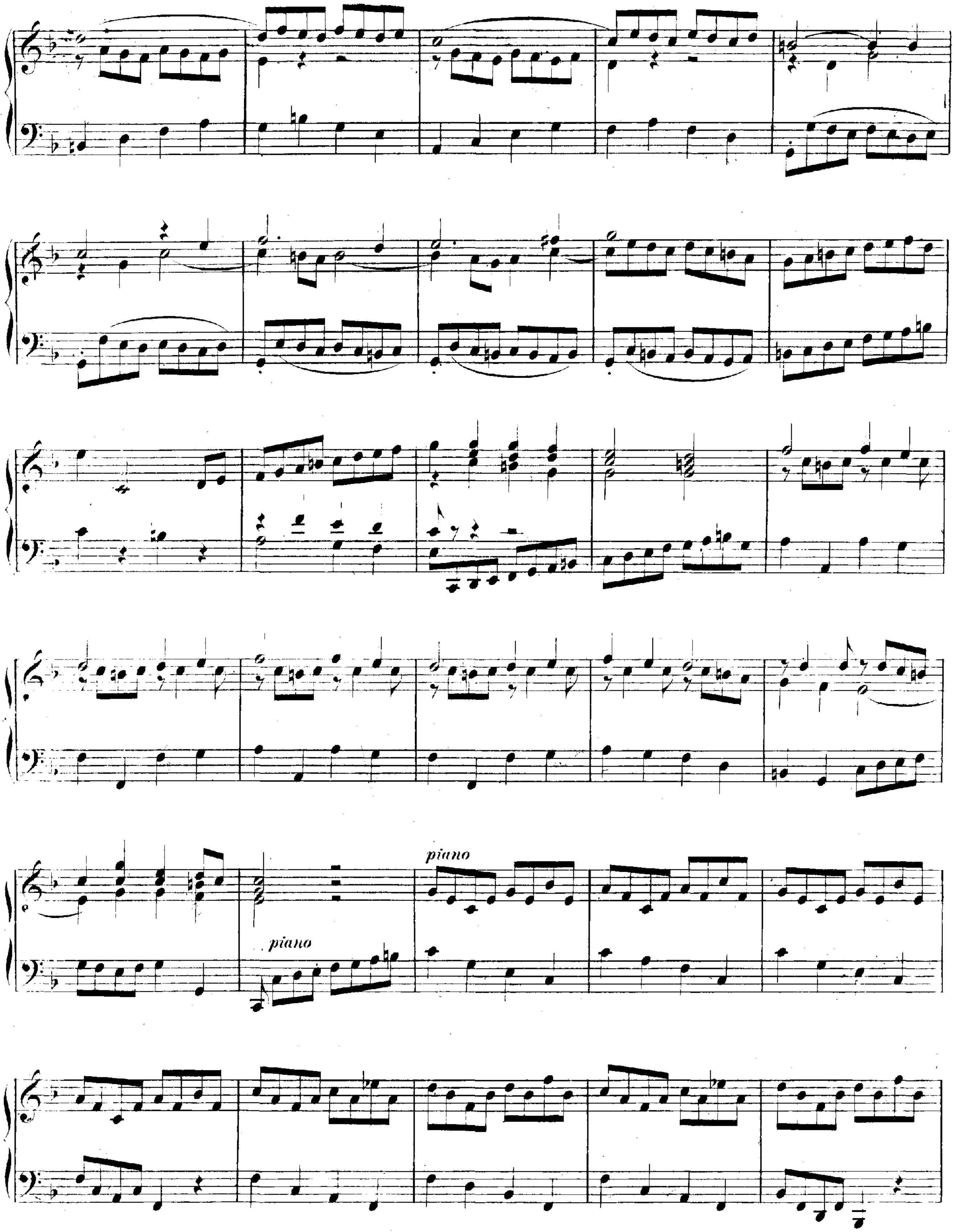


Presto.






piano
forte
forte
piano
piano
forte
forte
piano
forte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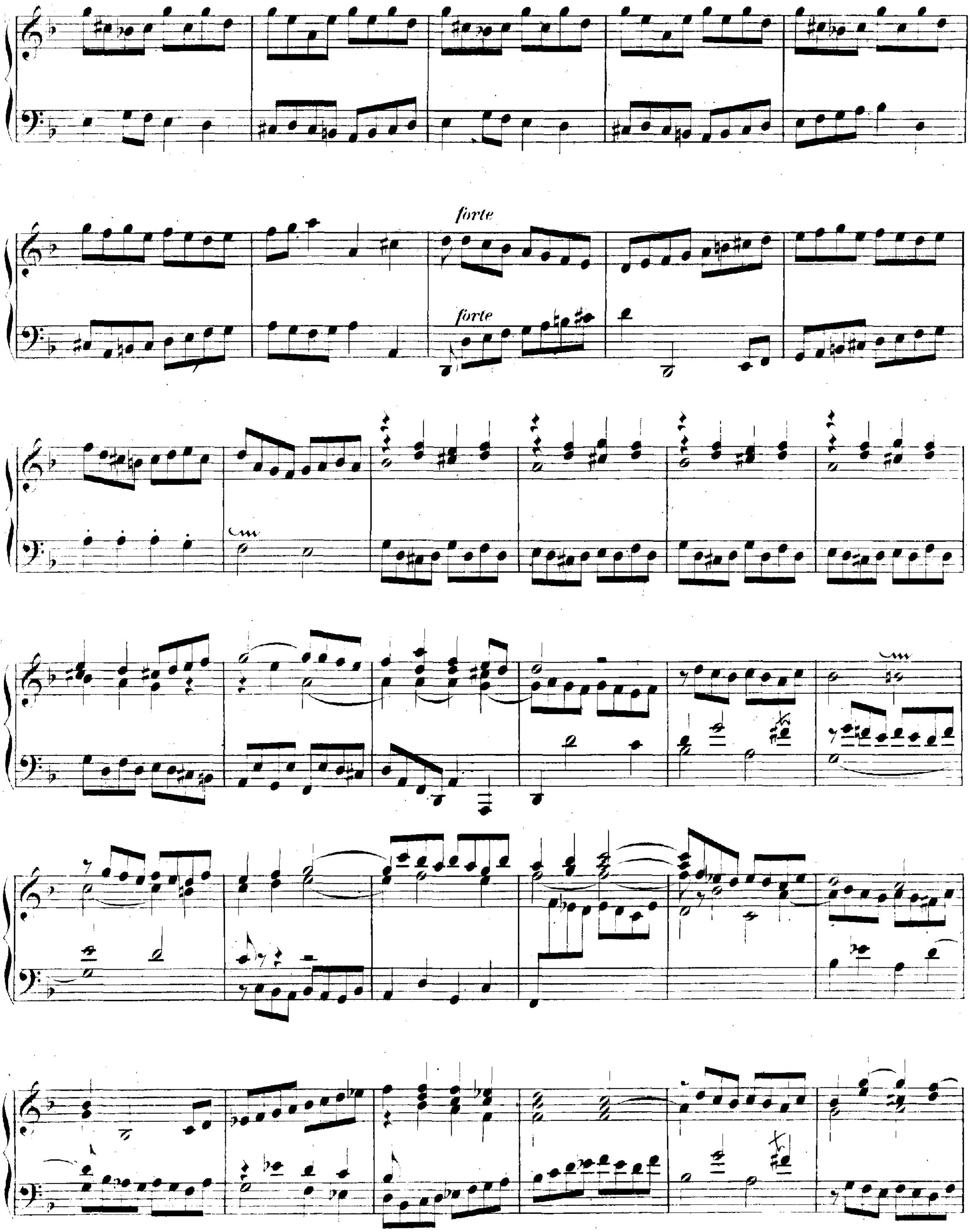
piano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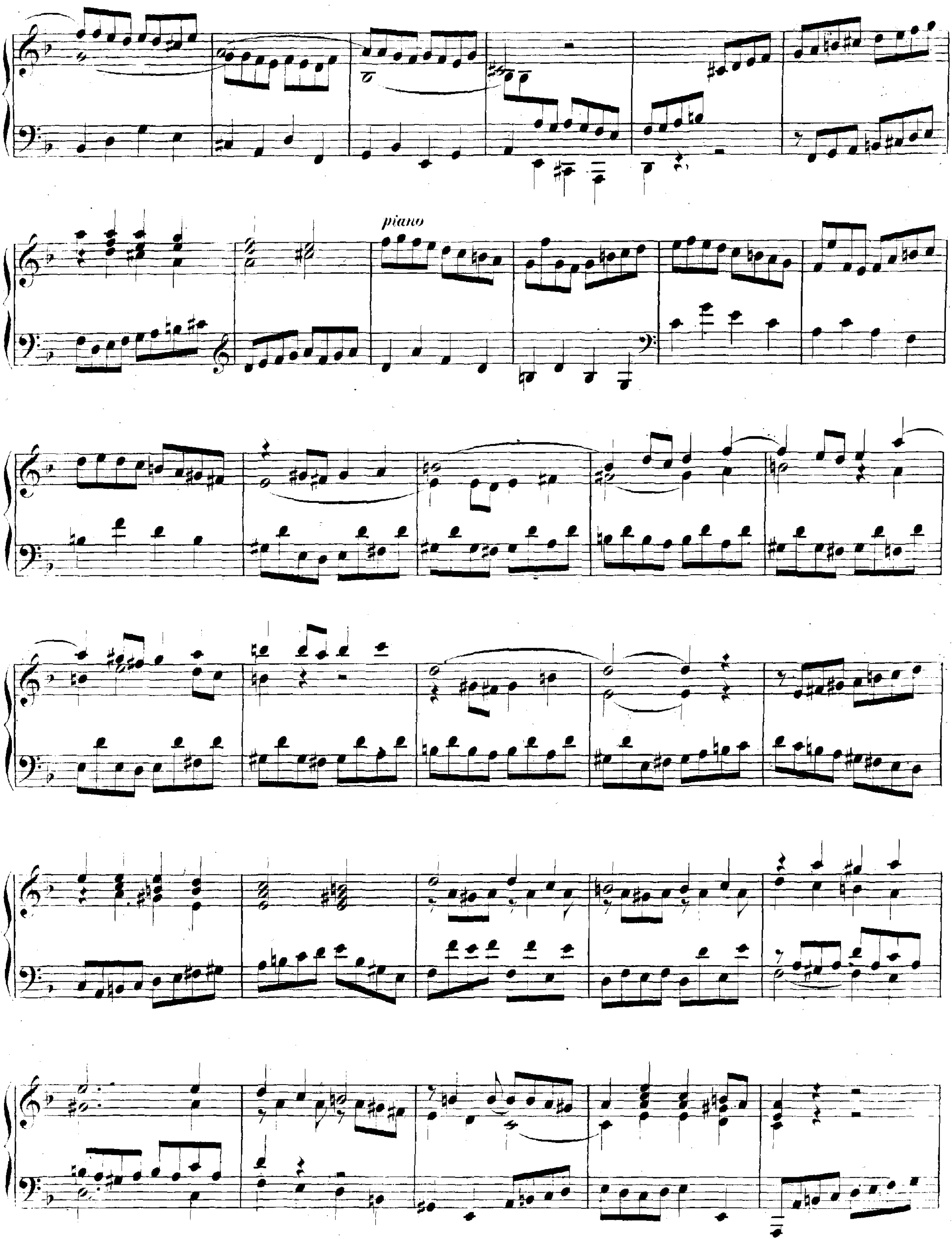
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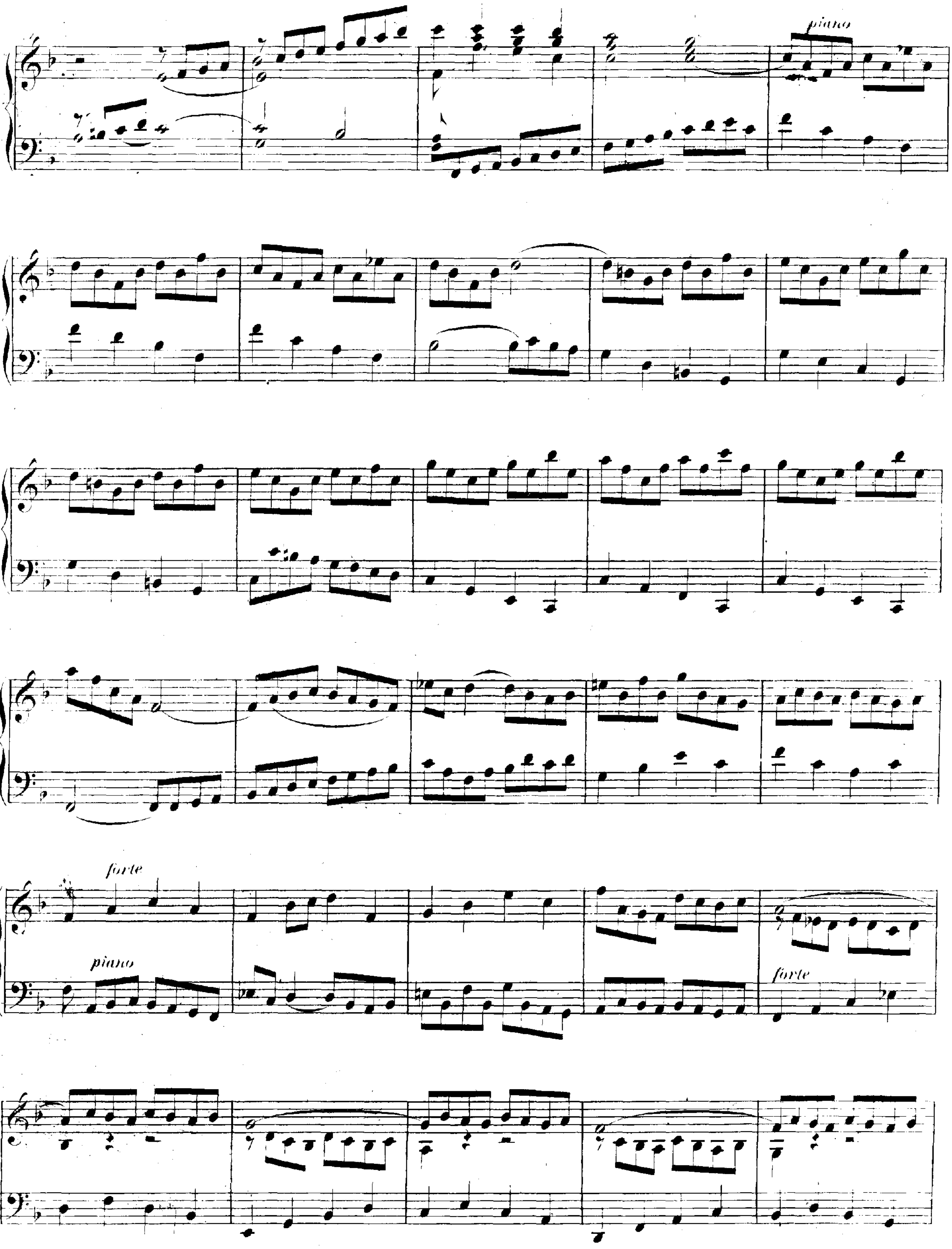
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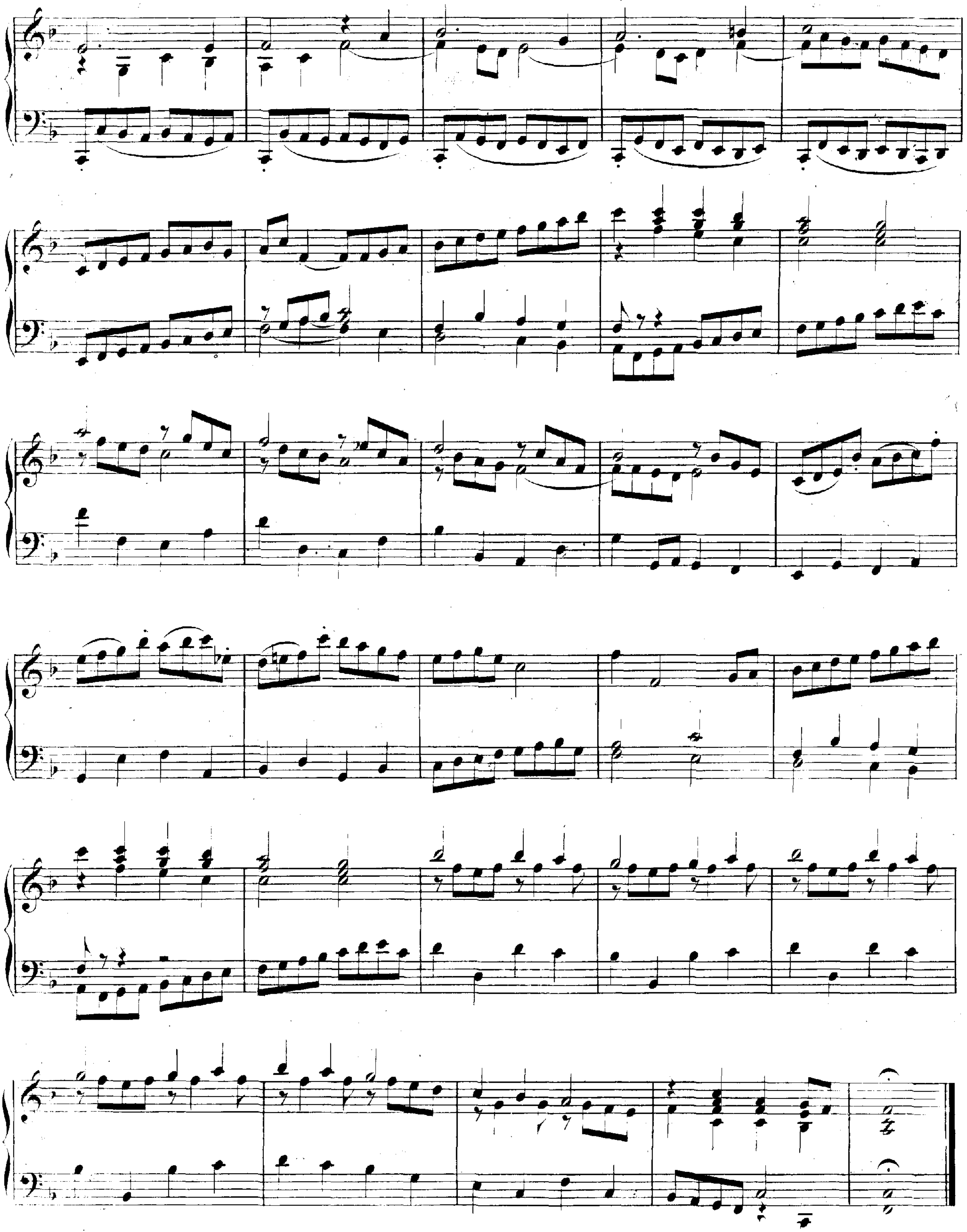
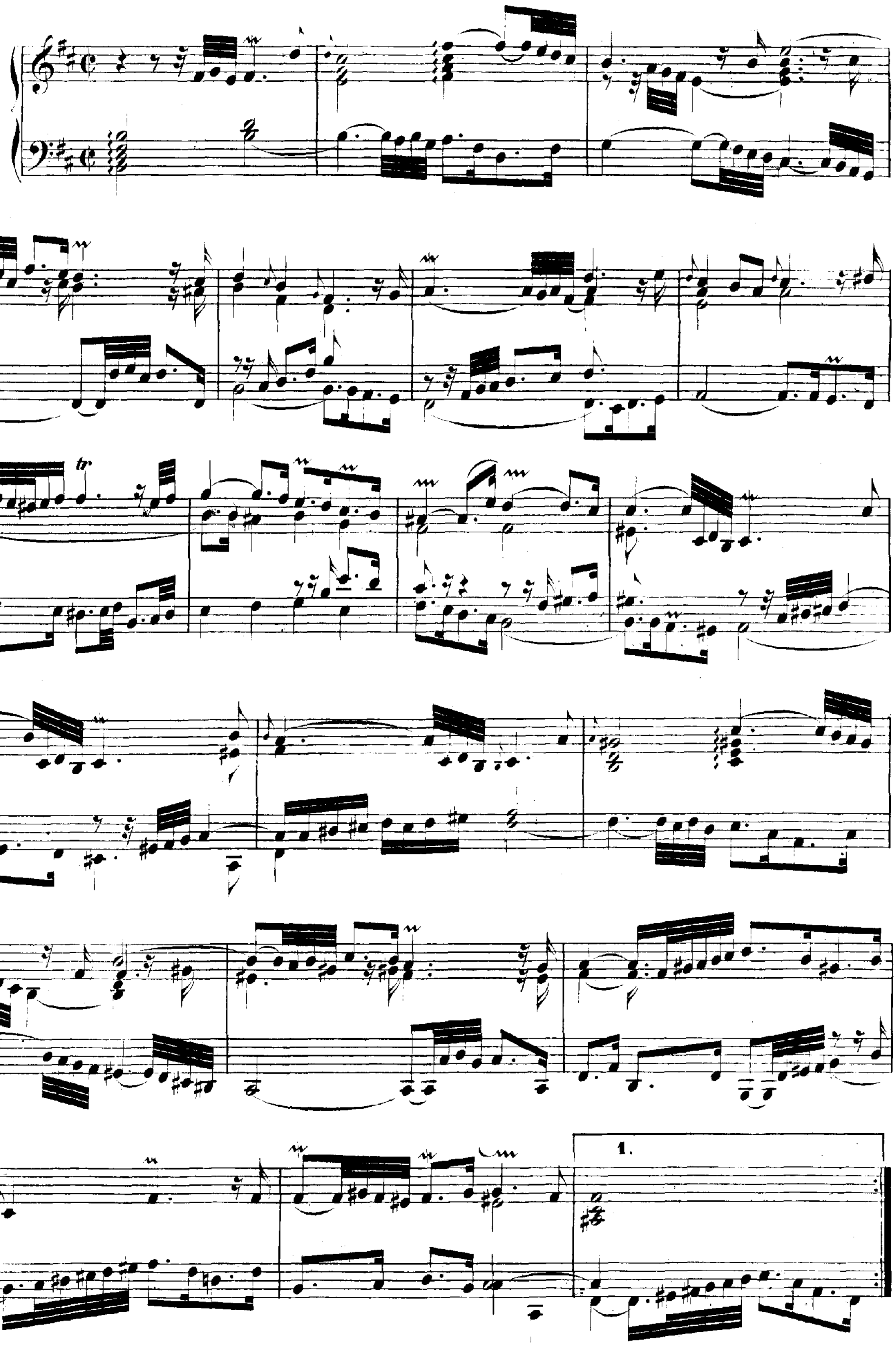
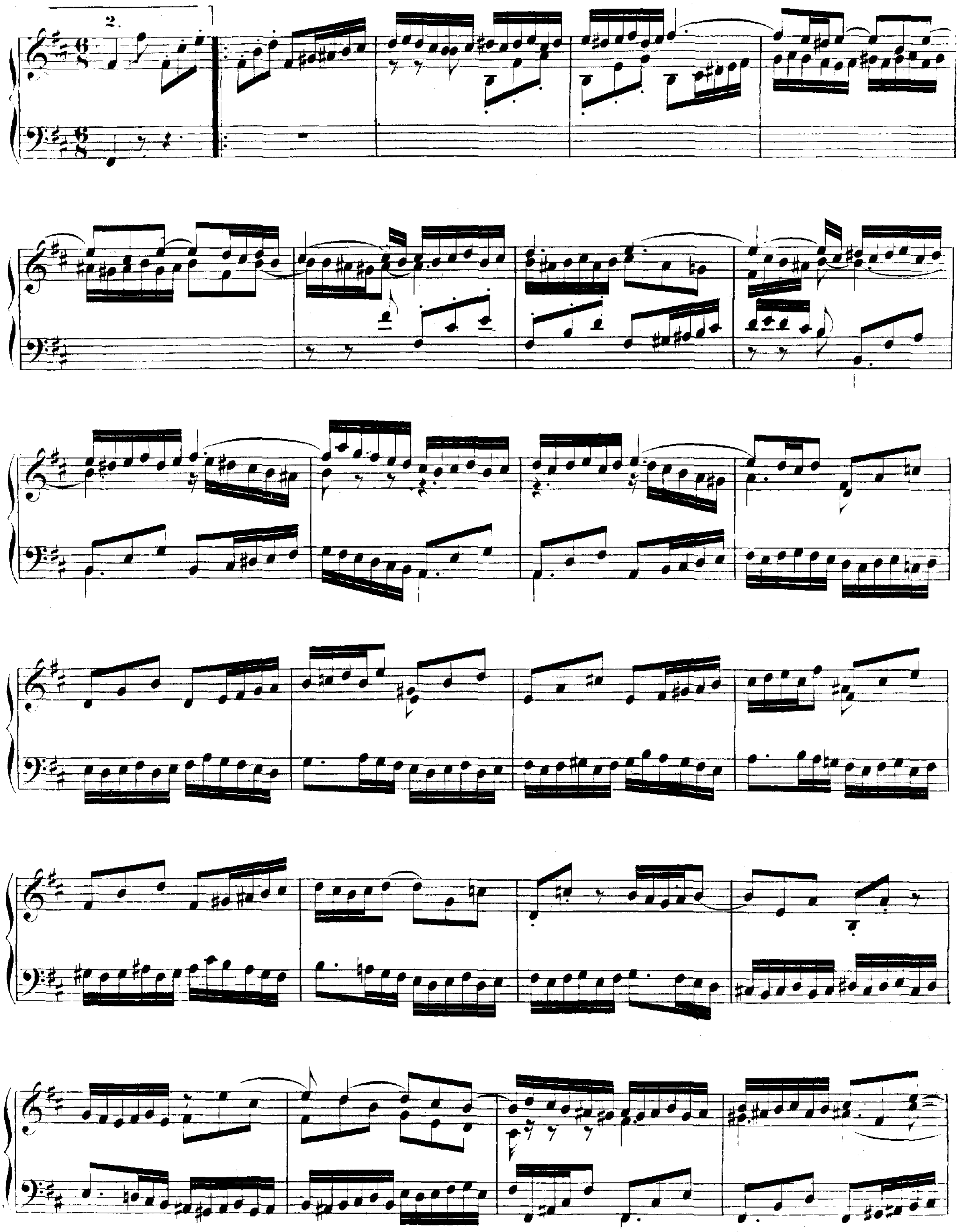
forte
piano
forte



PARTITA.

Ouverture.

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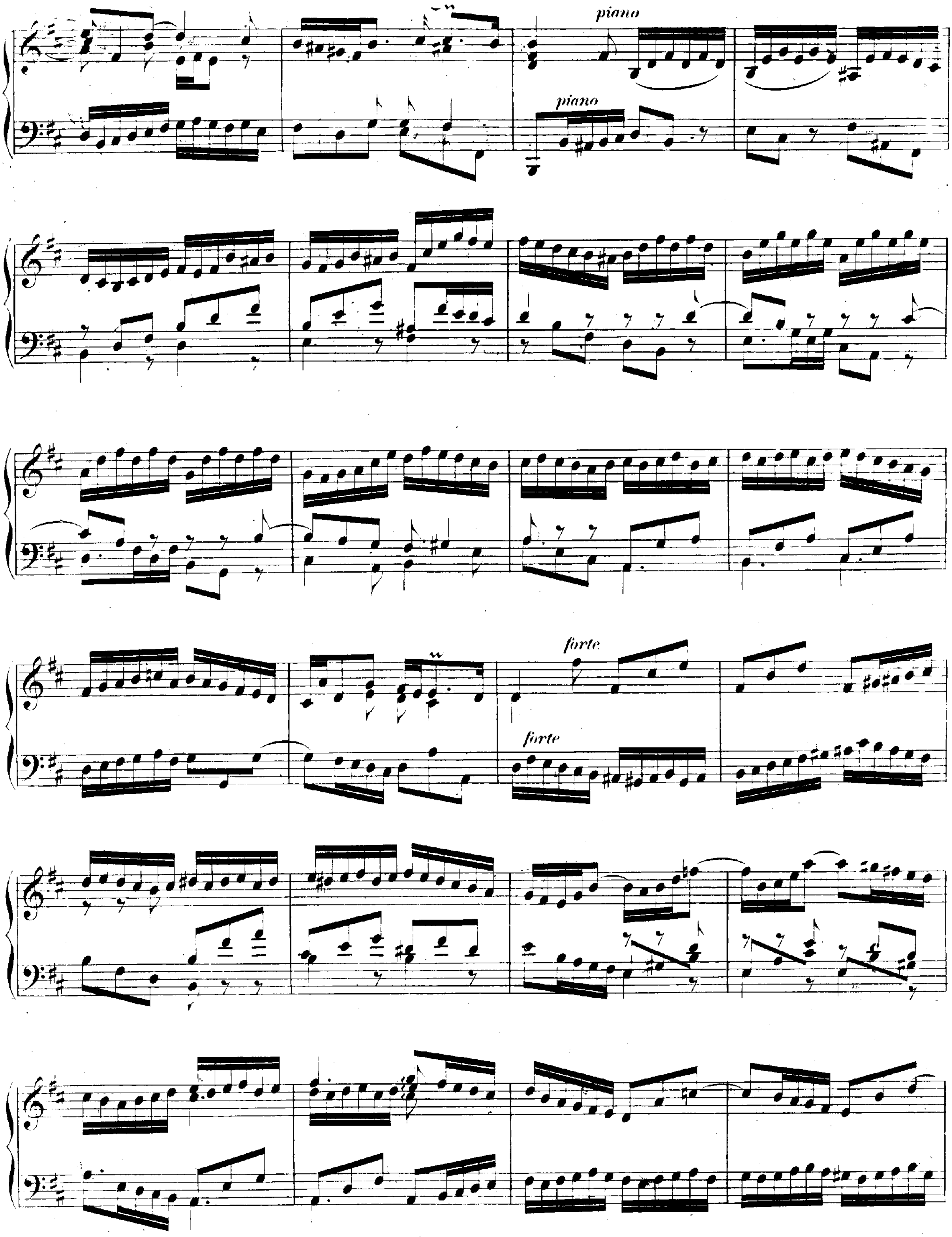
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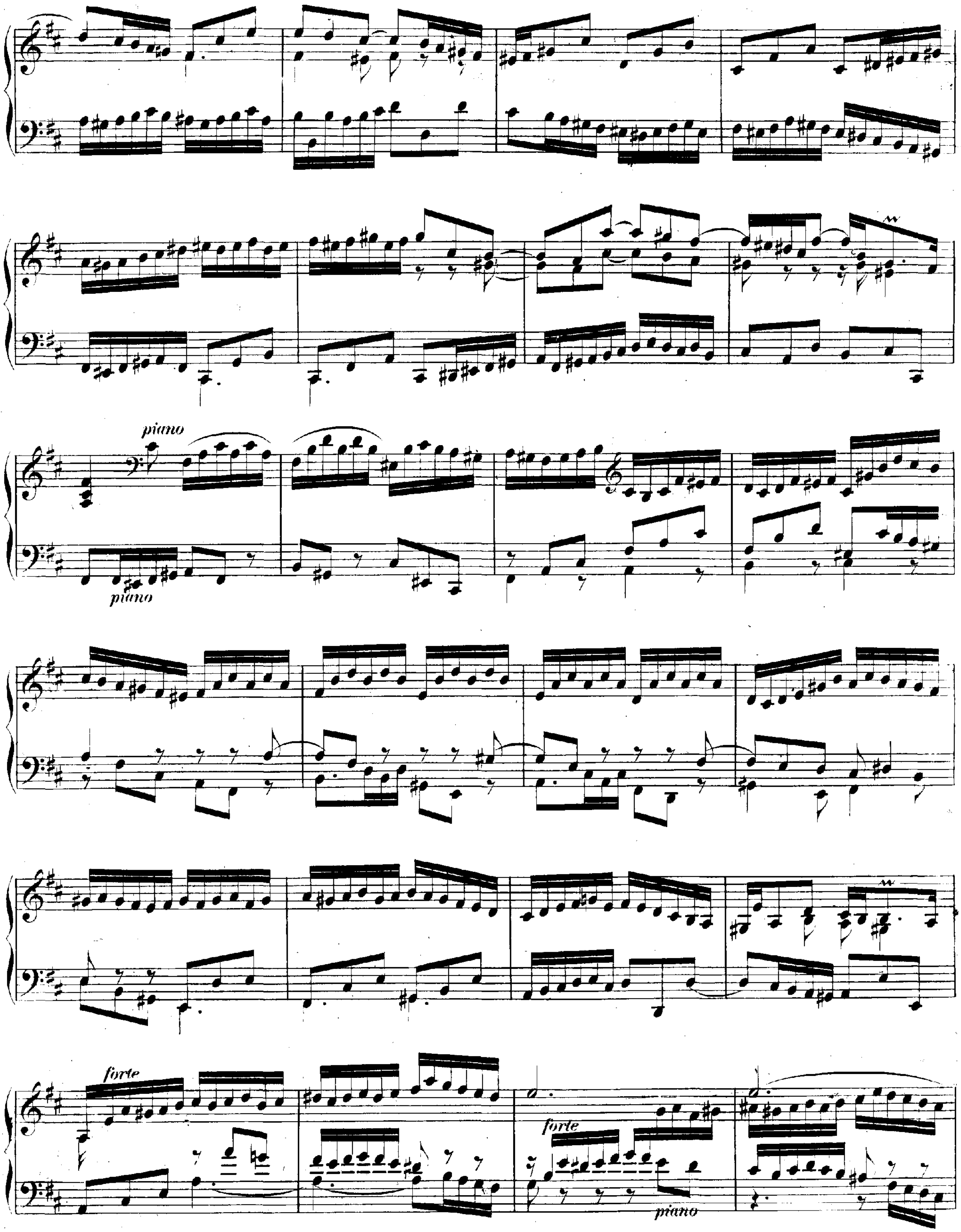
piano
forte
forte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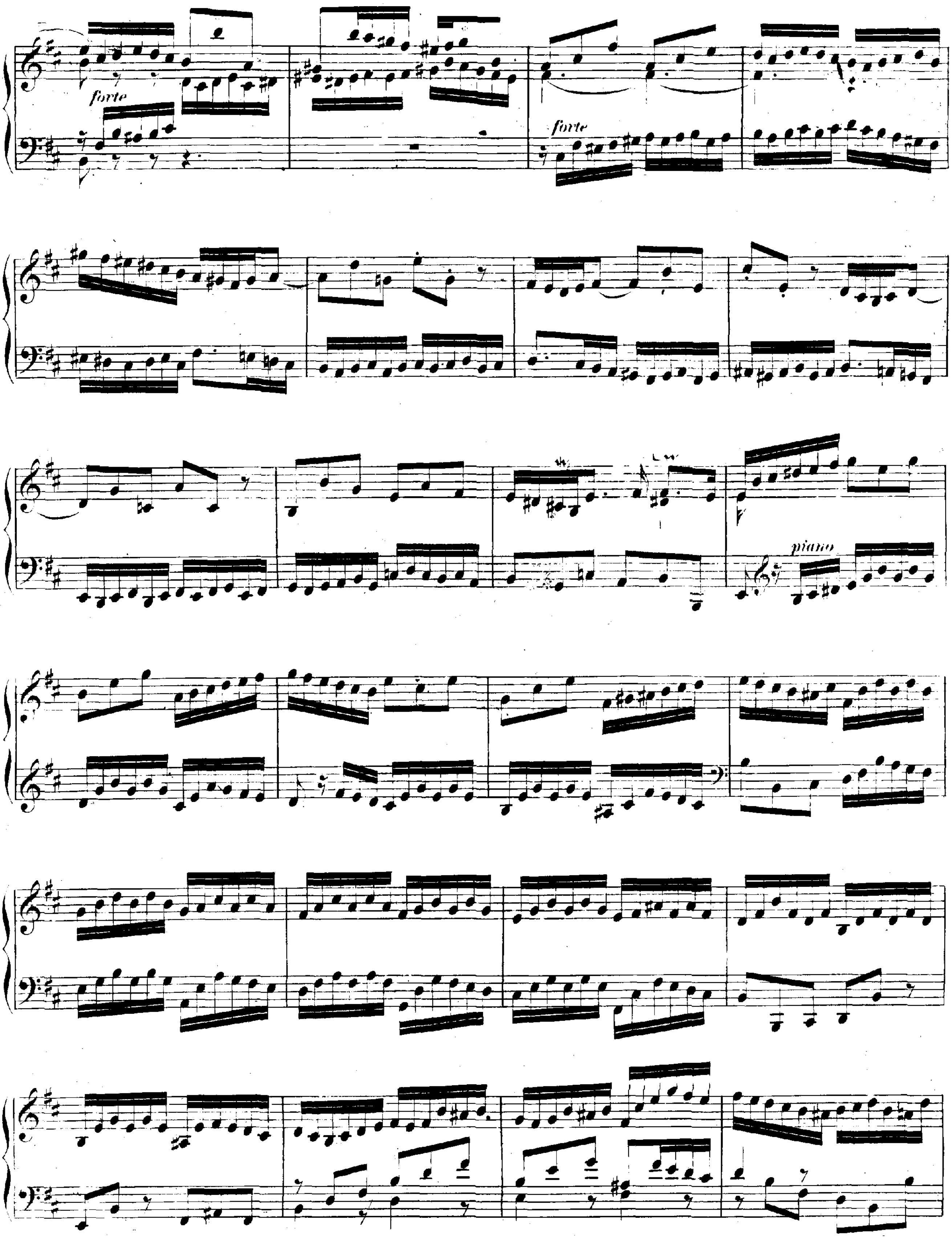
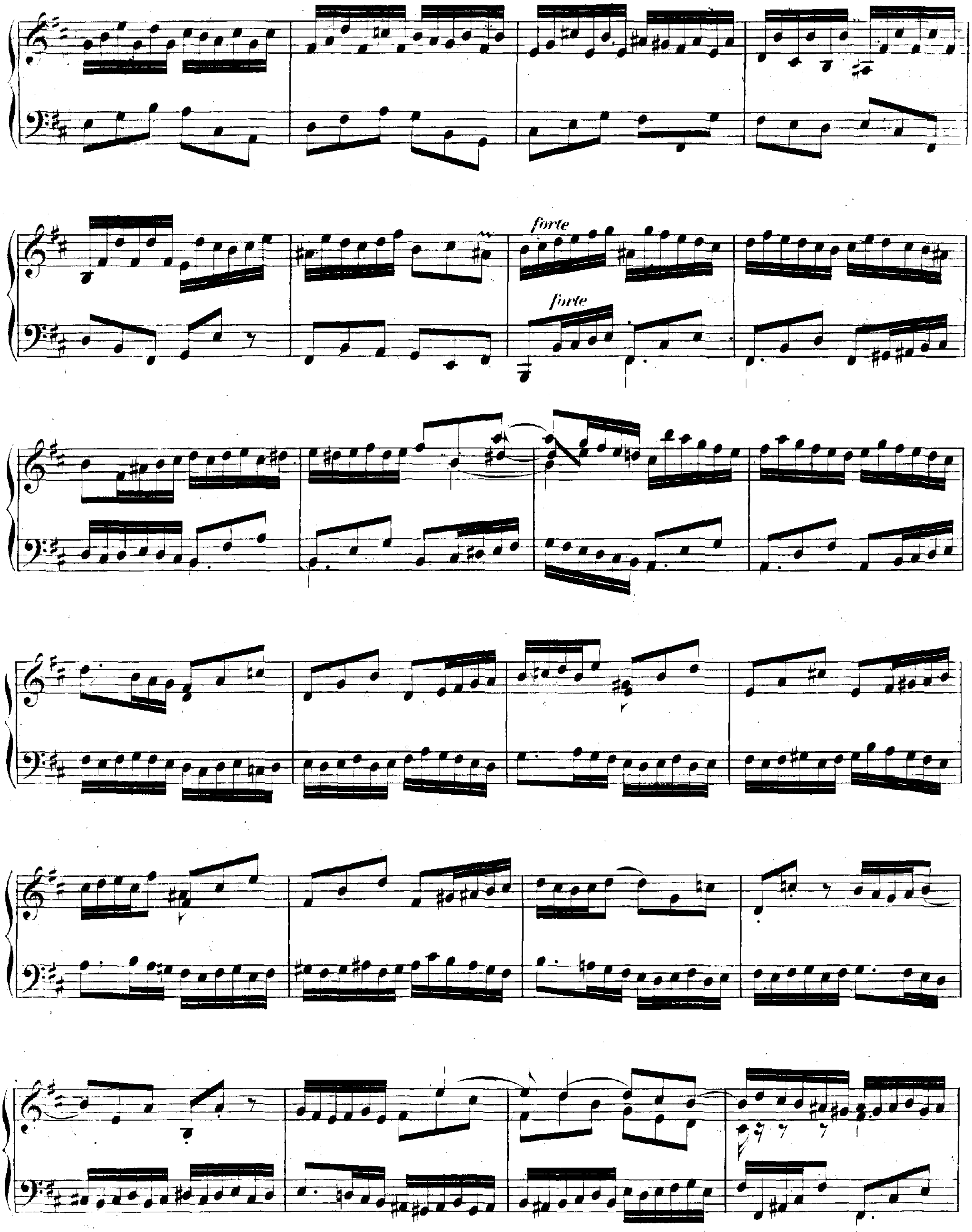
piano
forte
forte
piano


forte
forte
piano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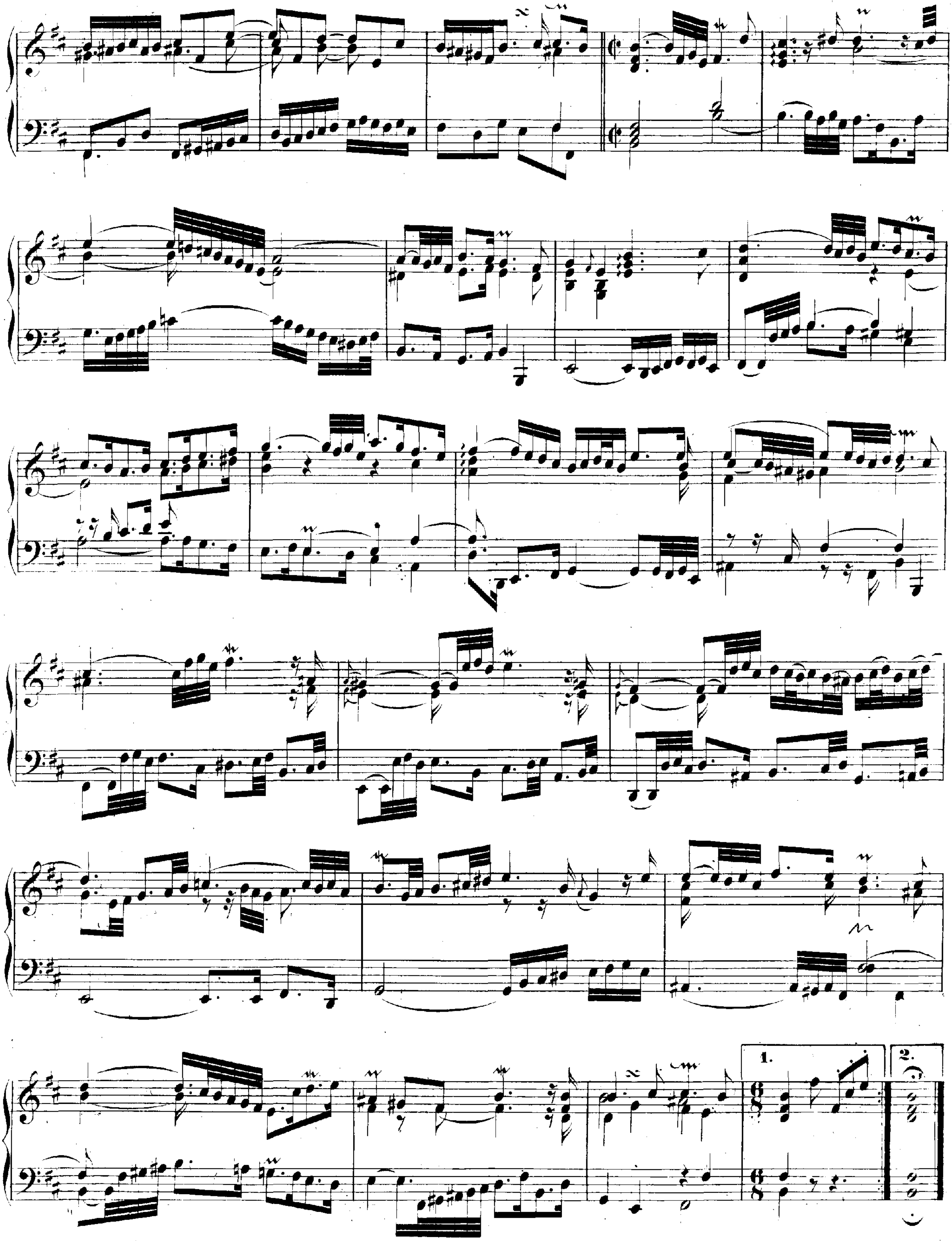
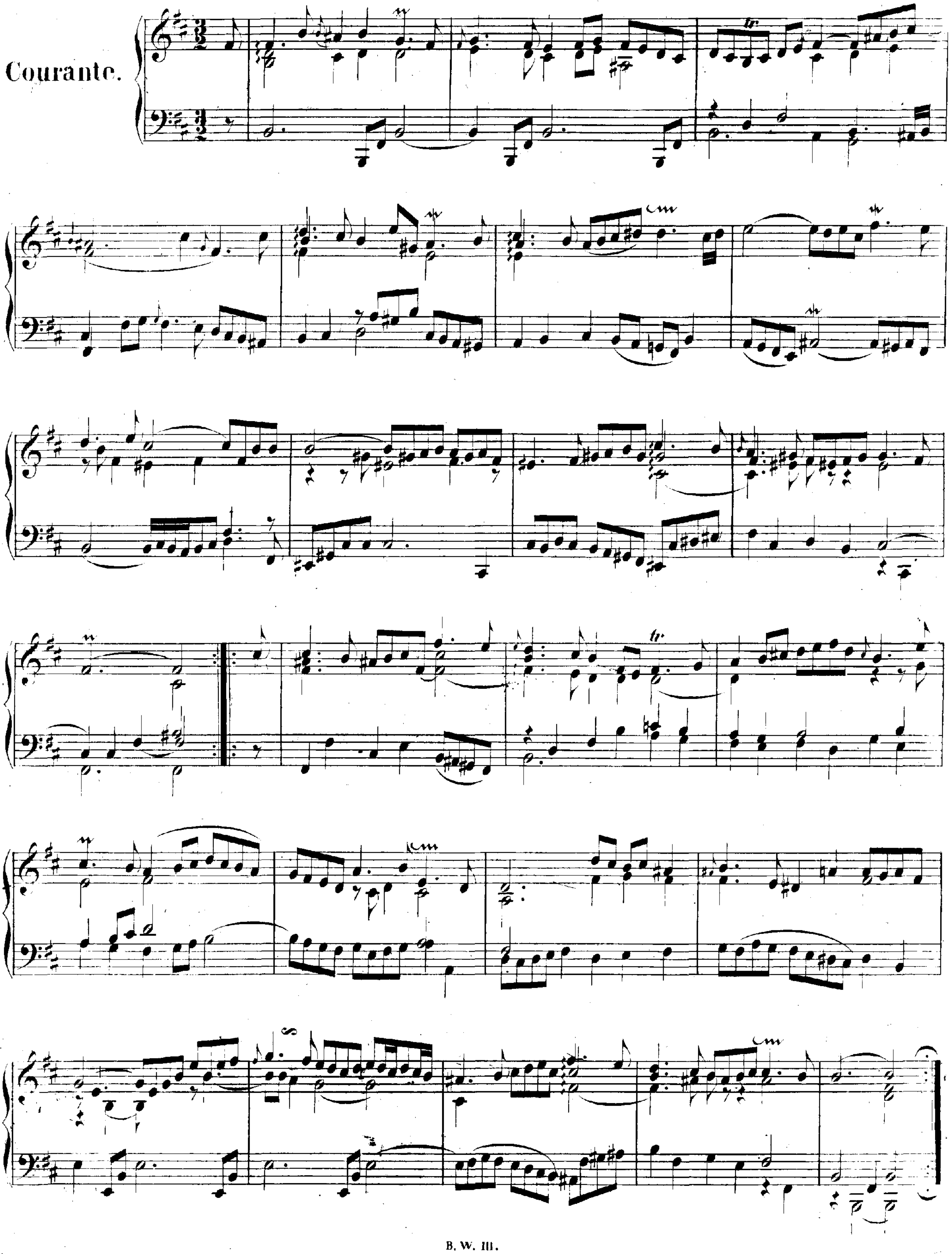
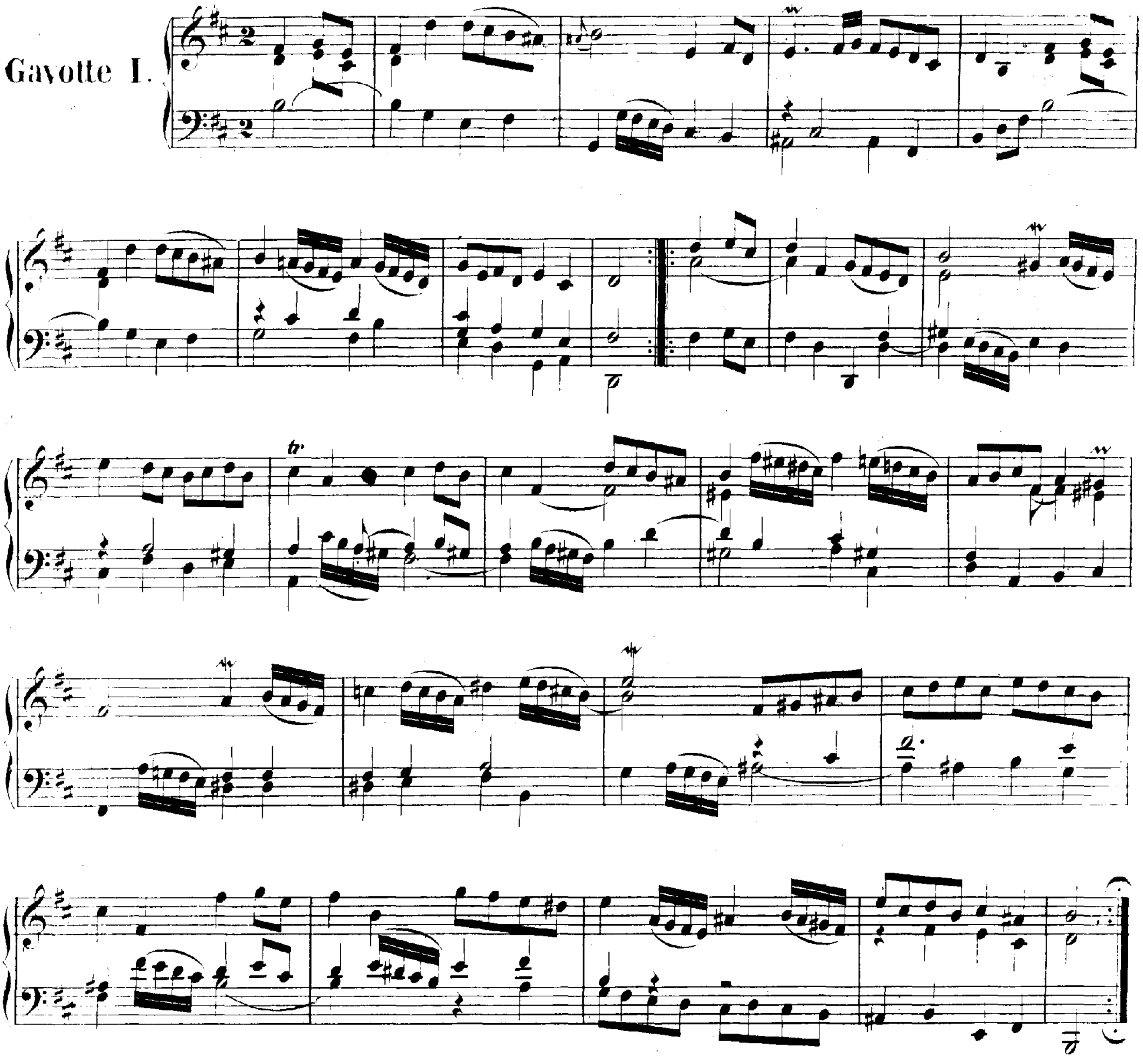
forte


1.
2.

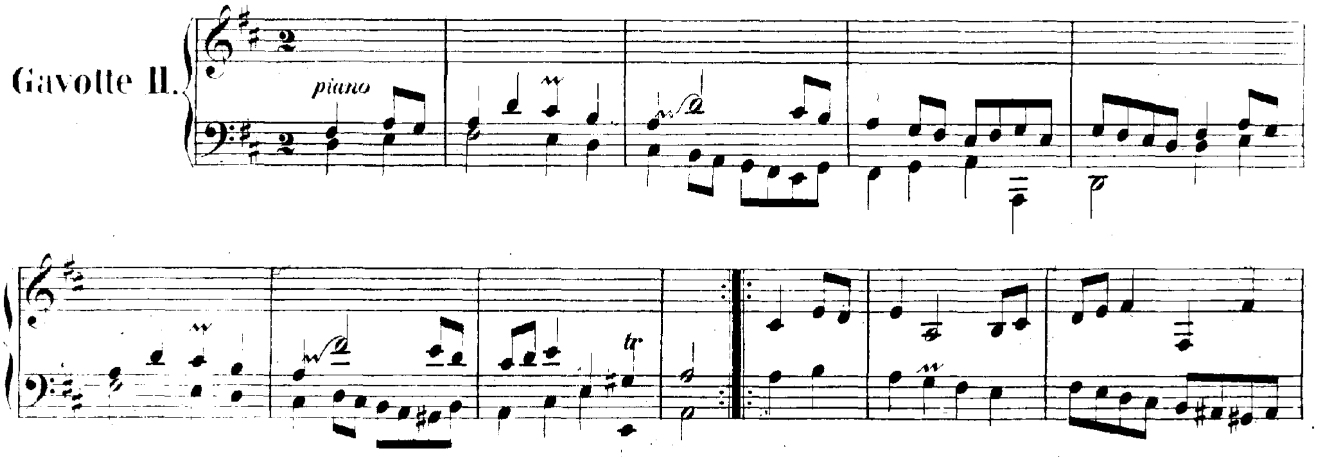
Courante.

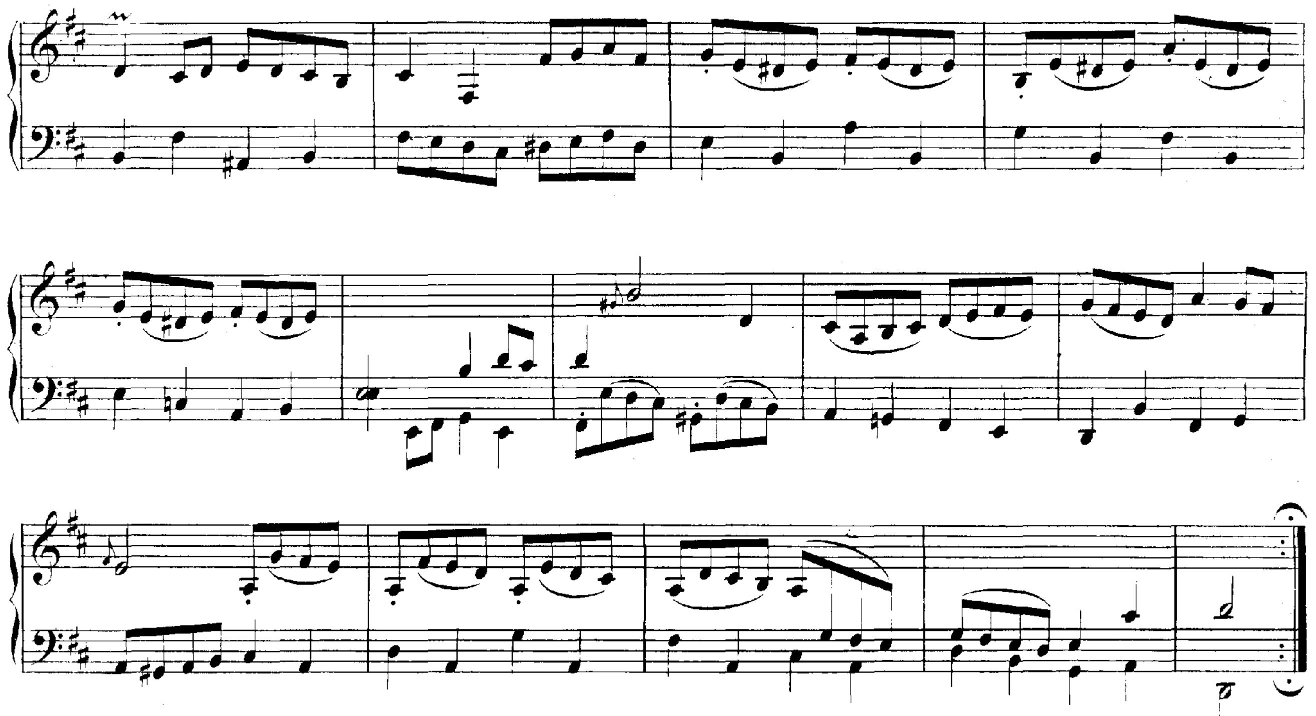


Gavotte I.

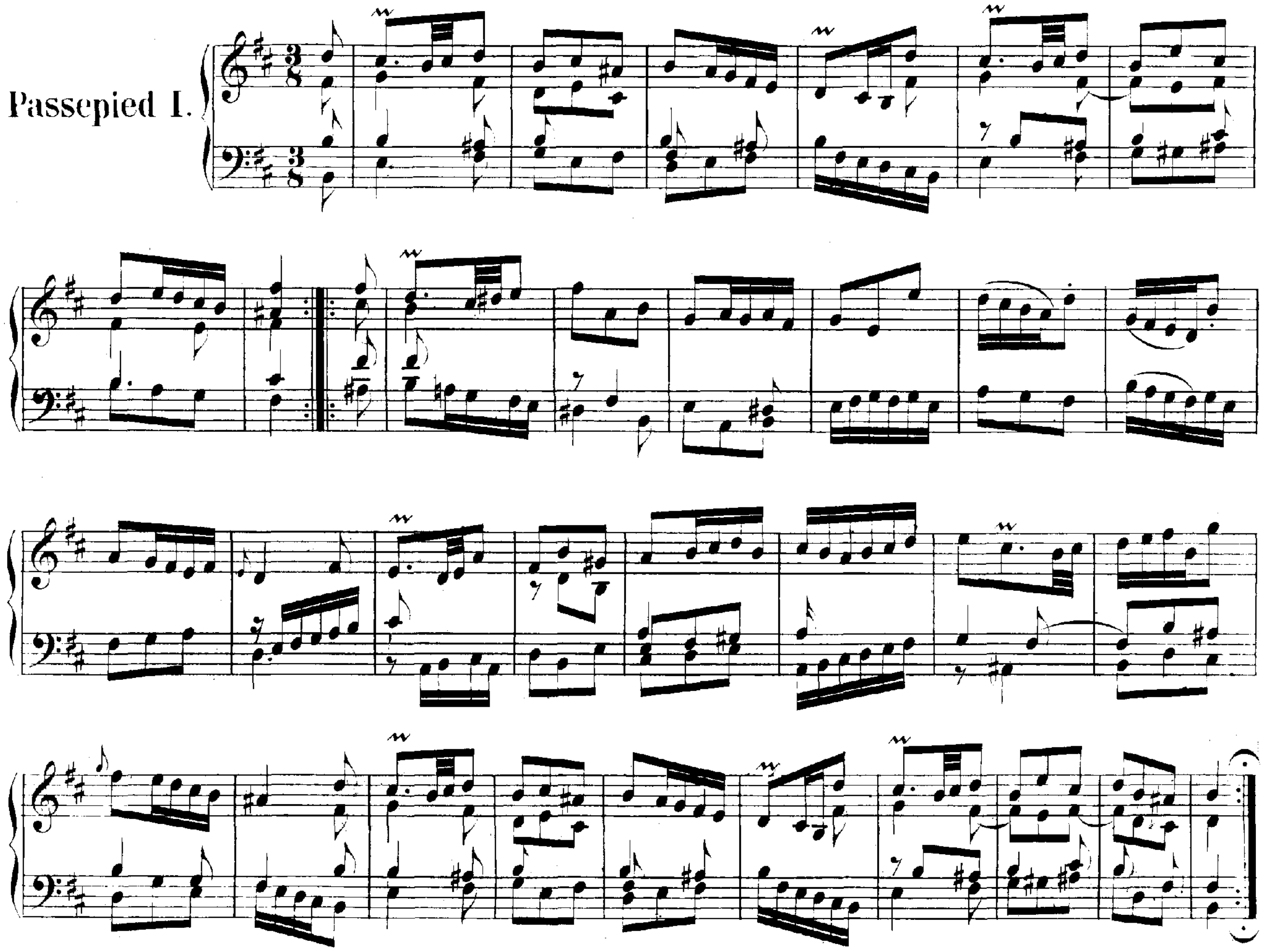


Gavotte II.

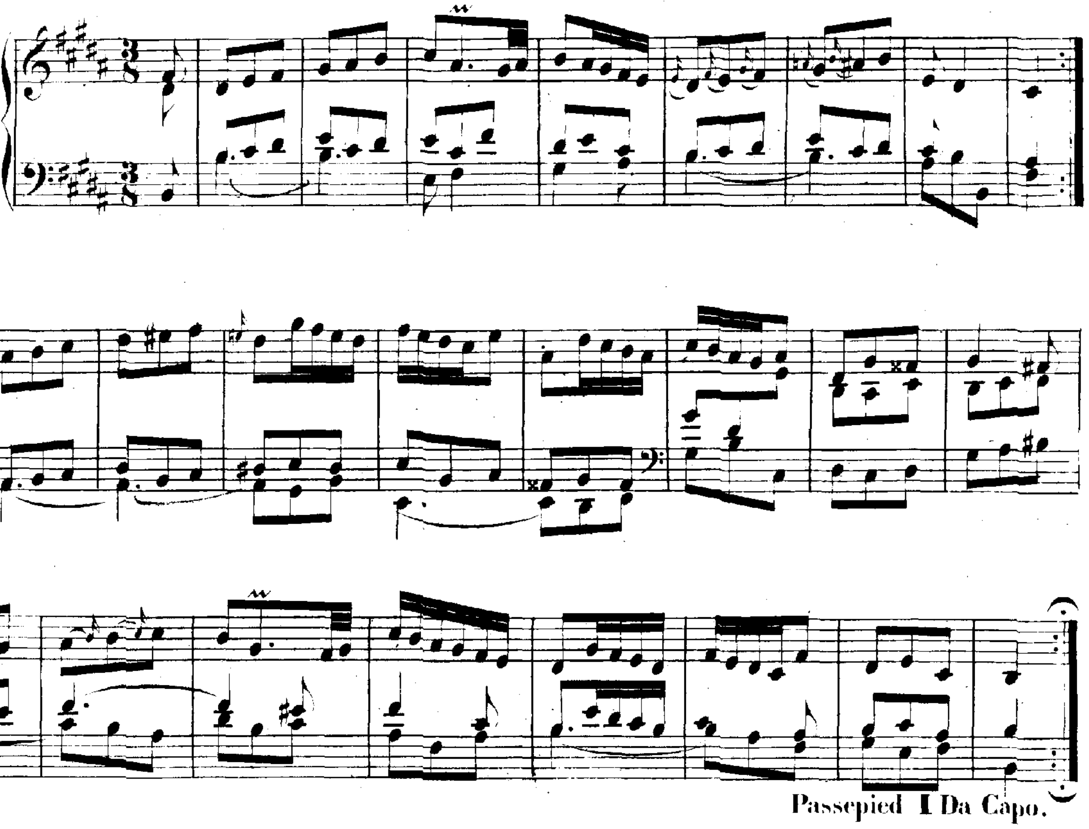




Passepied I.

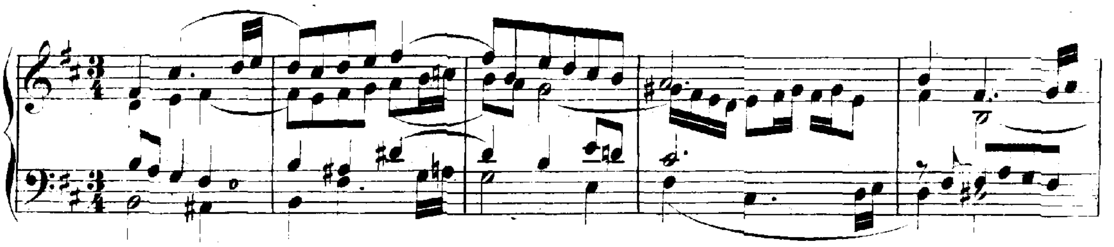


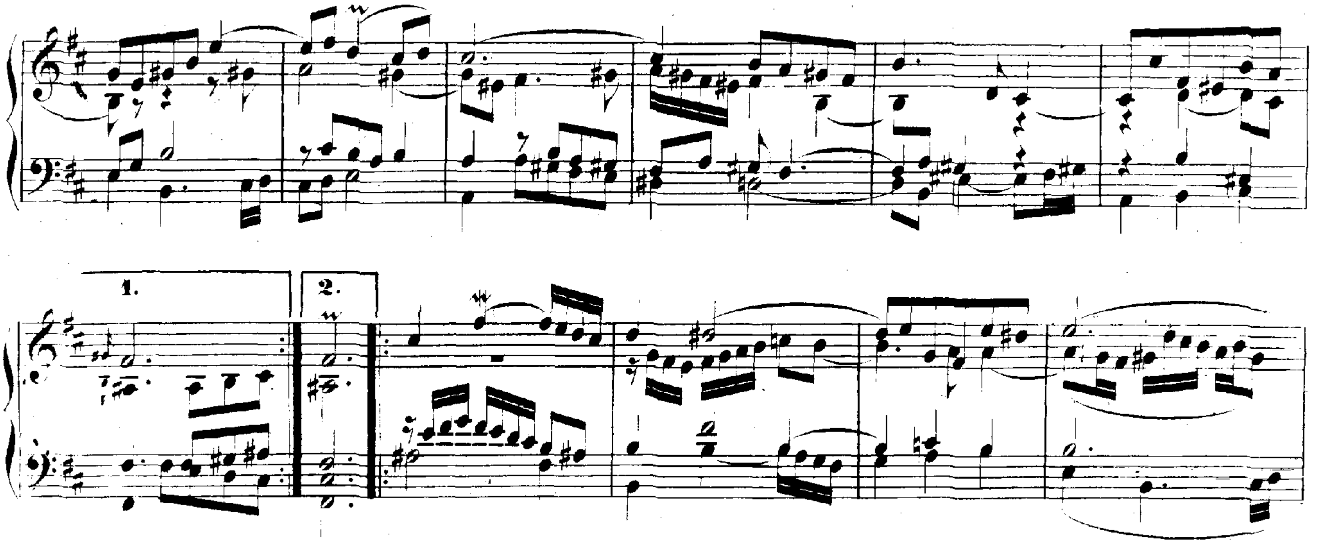
Passepied II.

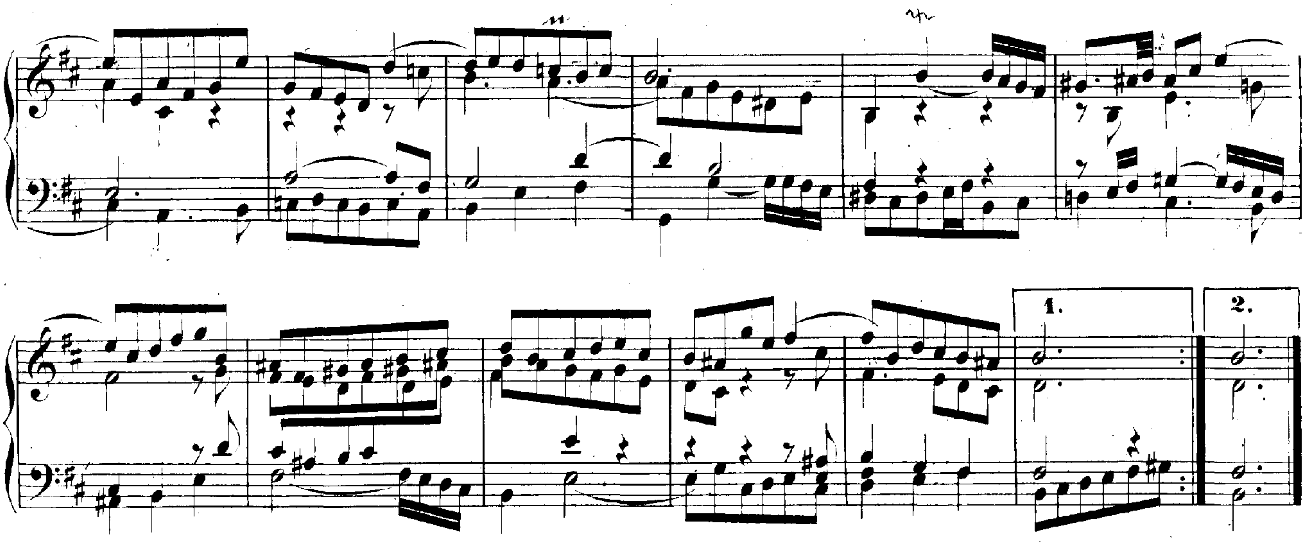


Passepied I Da Capo.

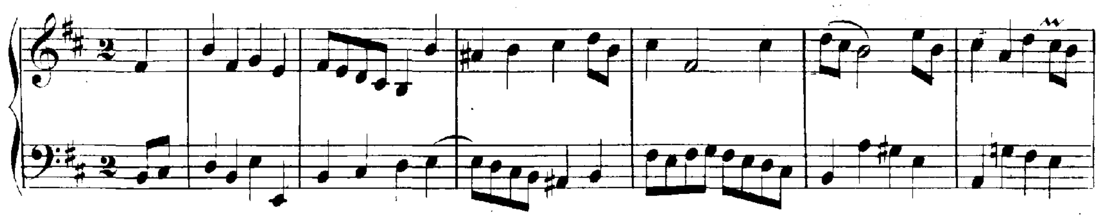
Sarabande.

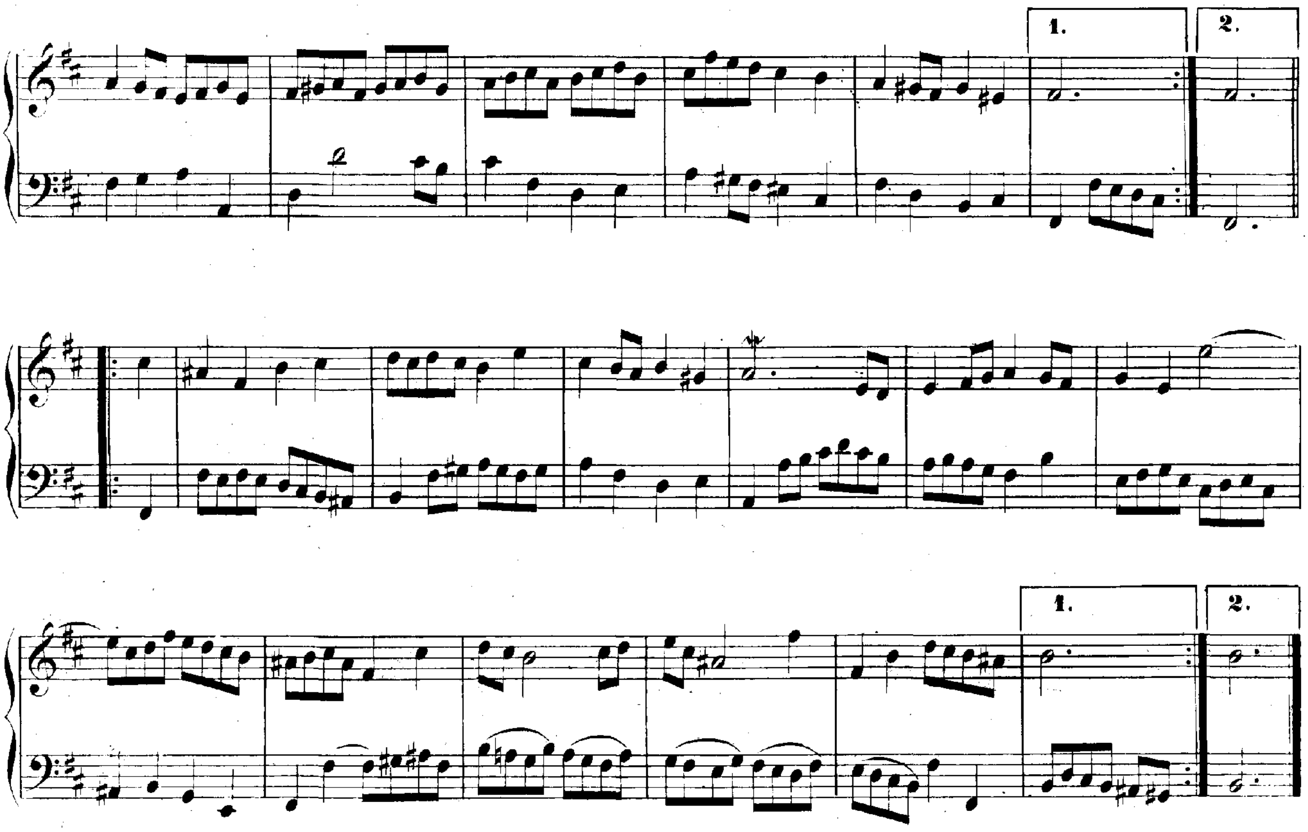




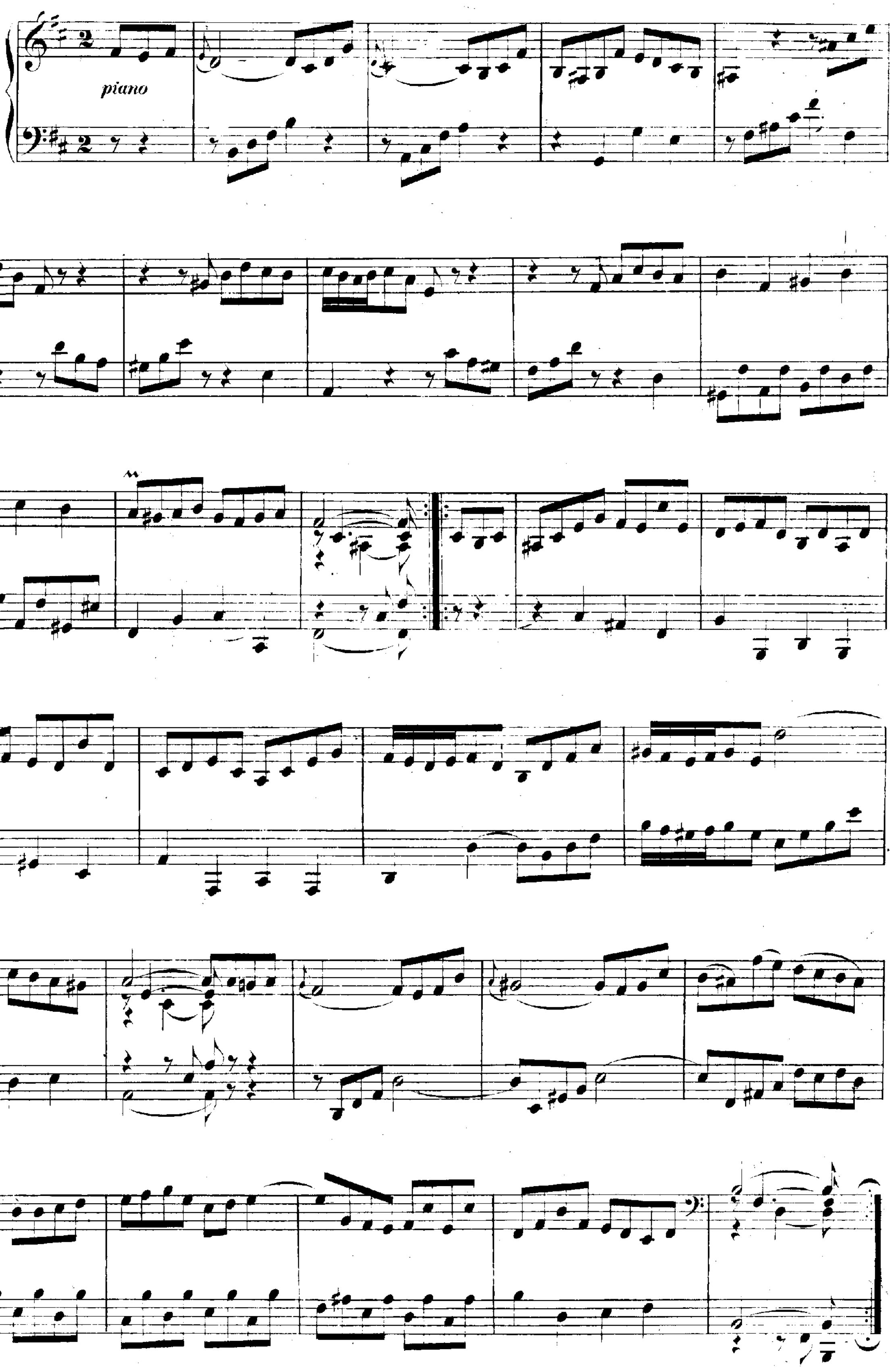


Bourrée I.

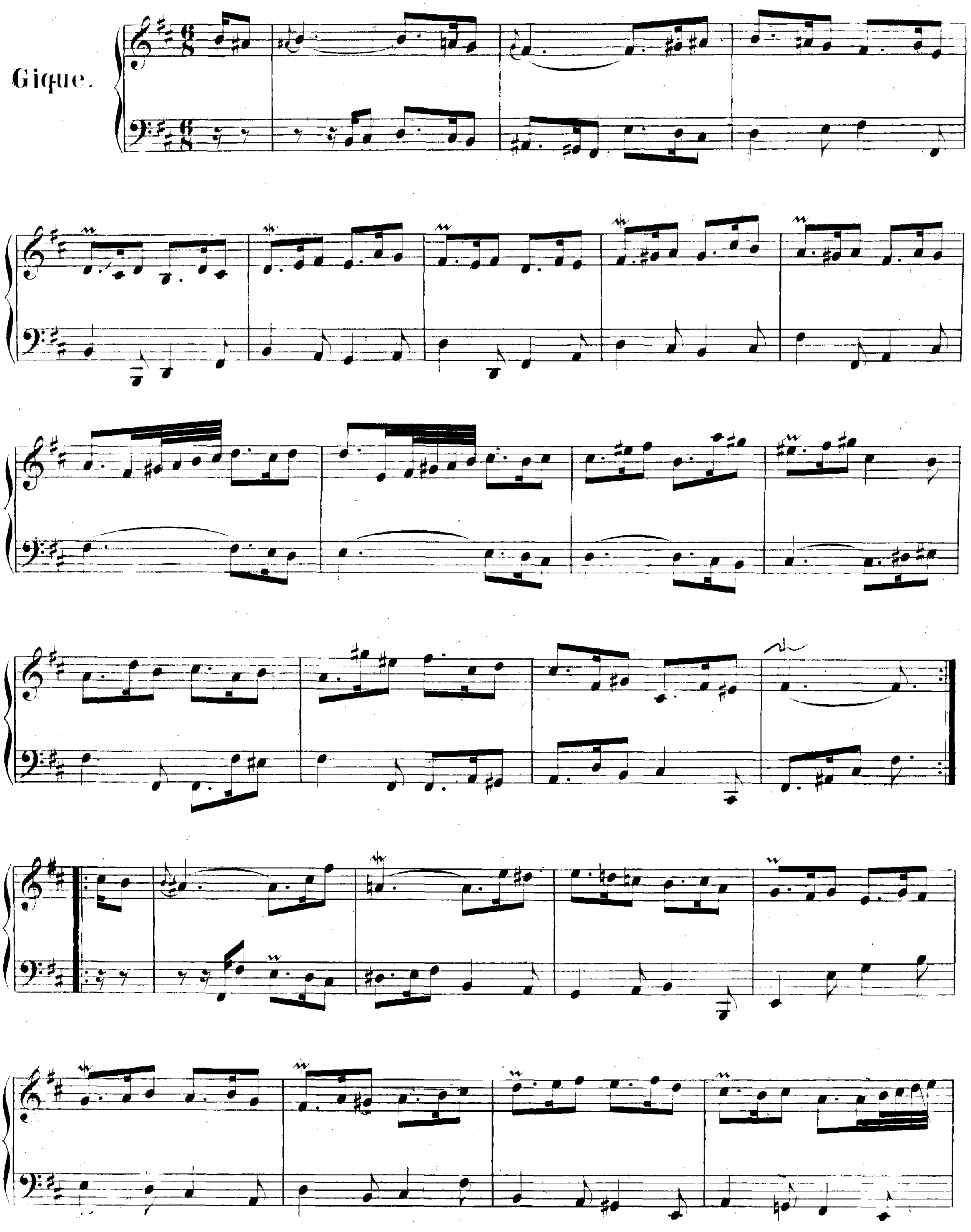


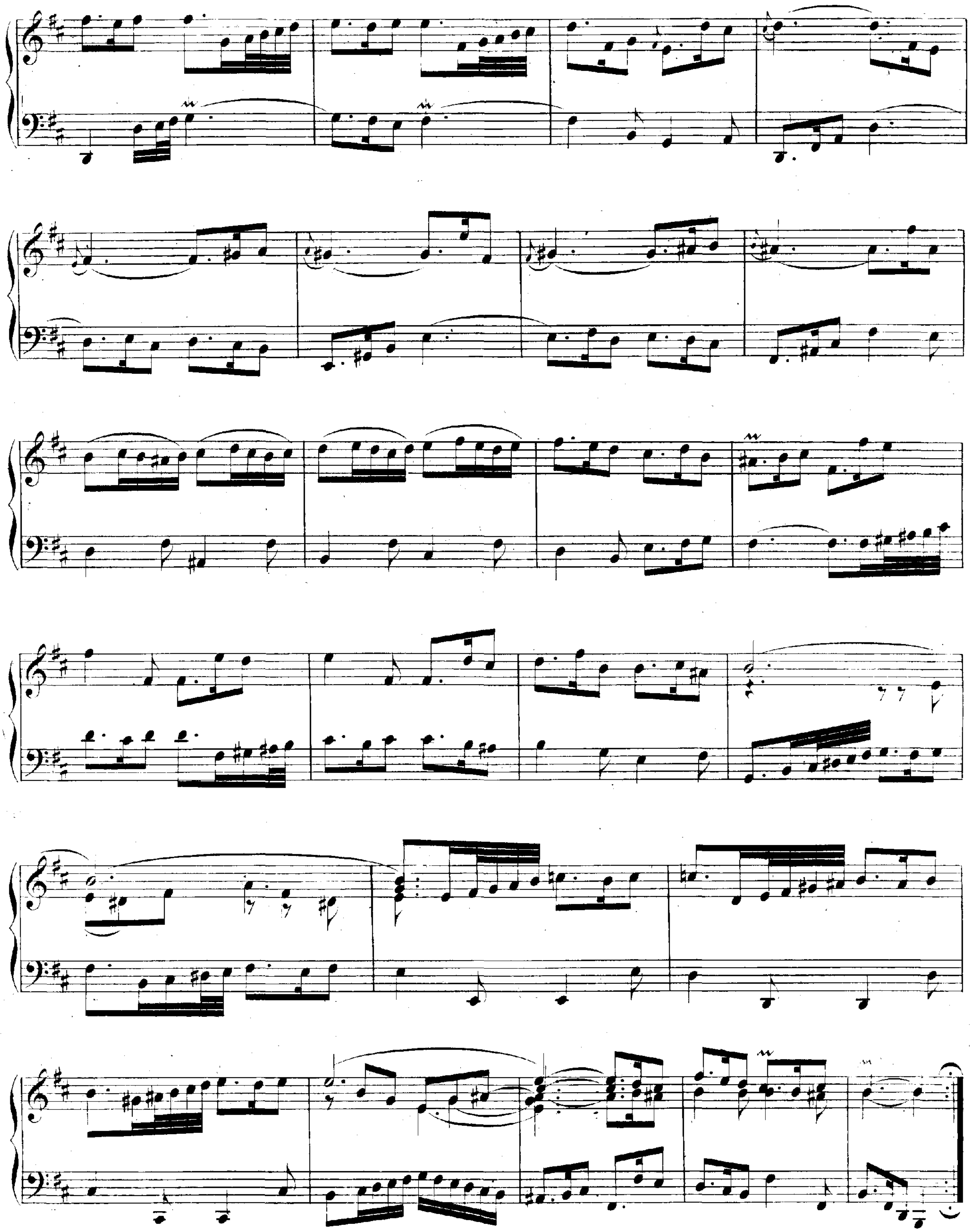


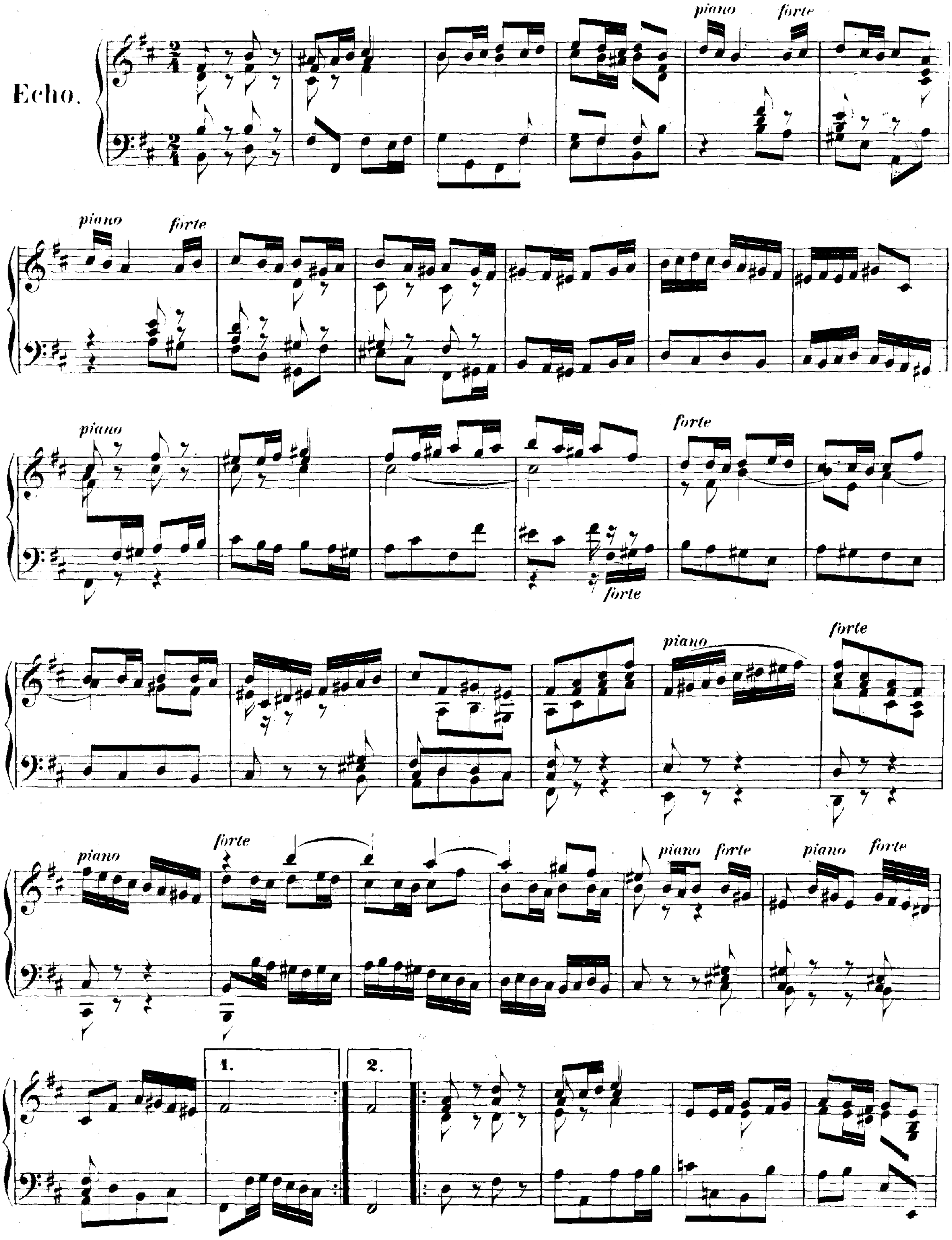
Bourrée II.

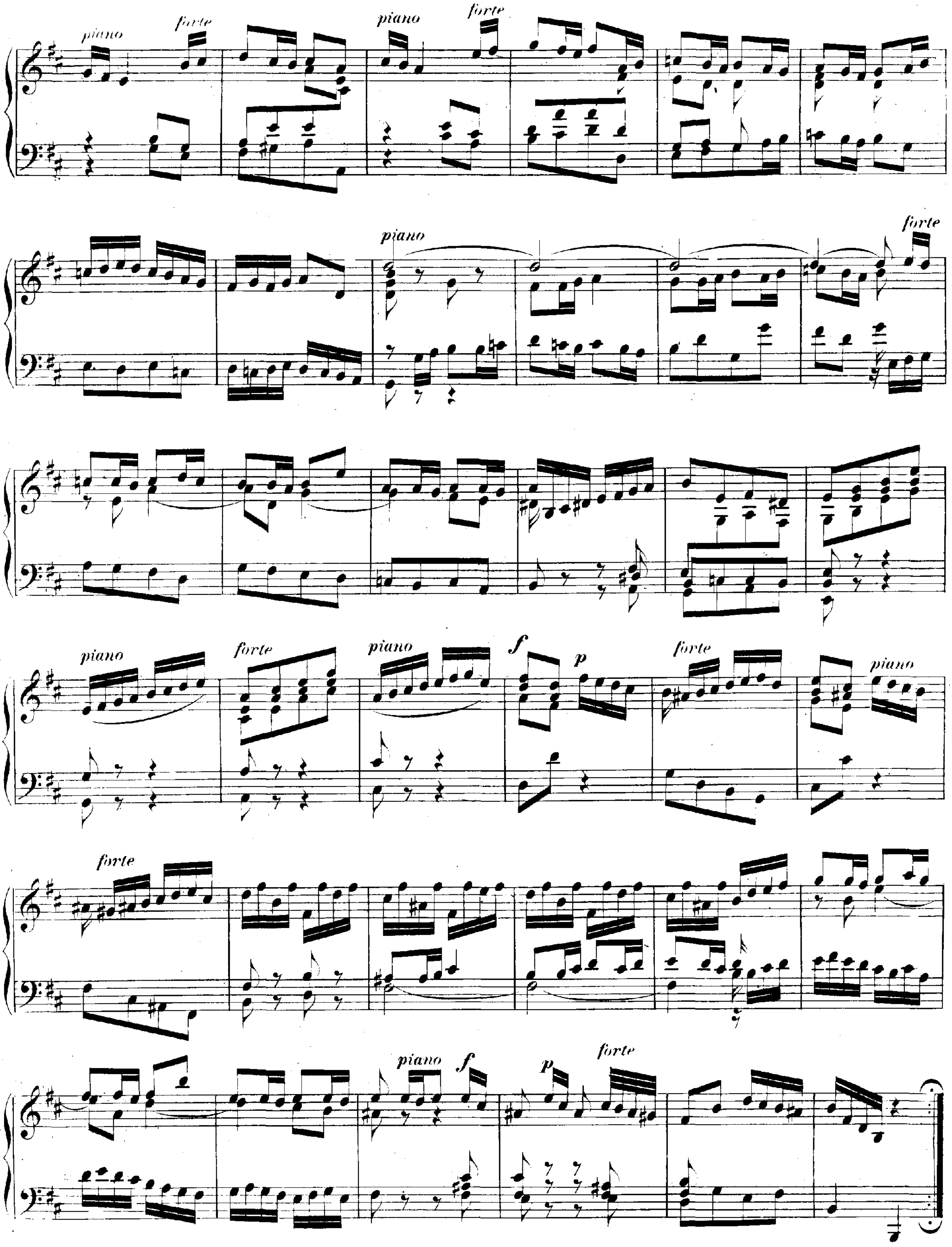


Gigue.






Echo.
piano
forte
1.
2.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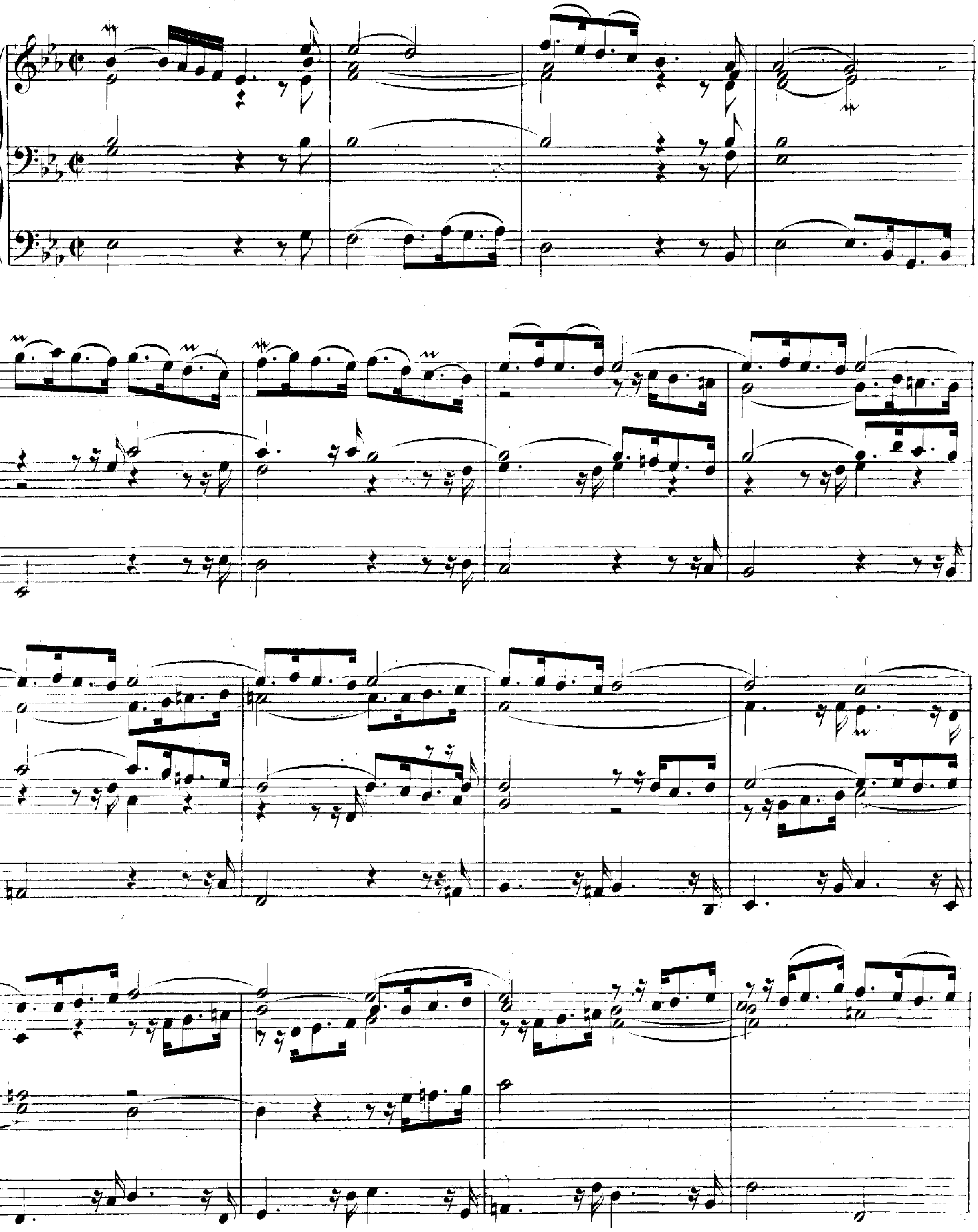
forte
piano
forte
piano
forte
piano
forte
piano
f
p
forte
piano
forte
piano
f
p
forte

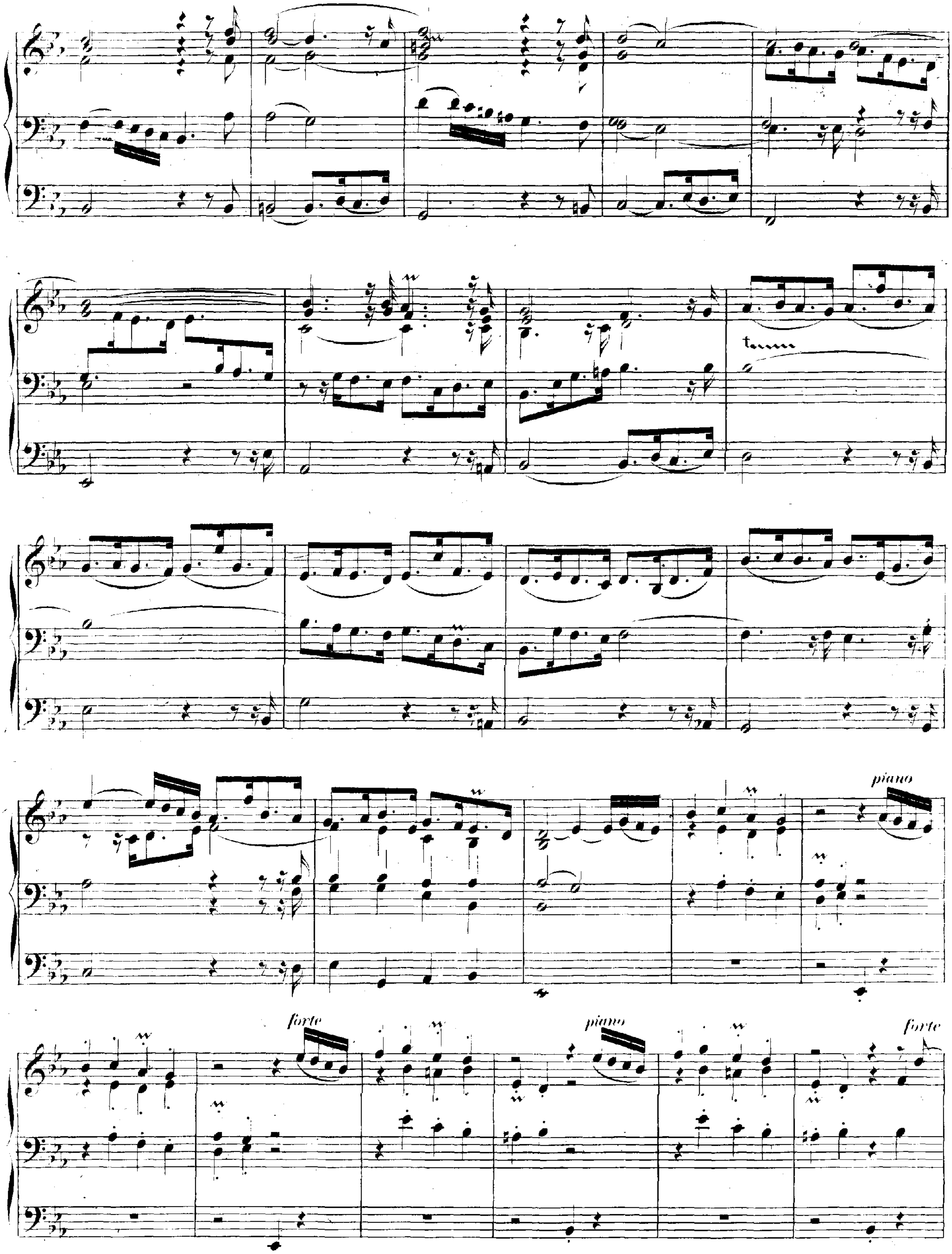
Clavierübung.

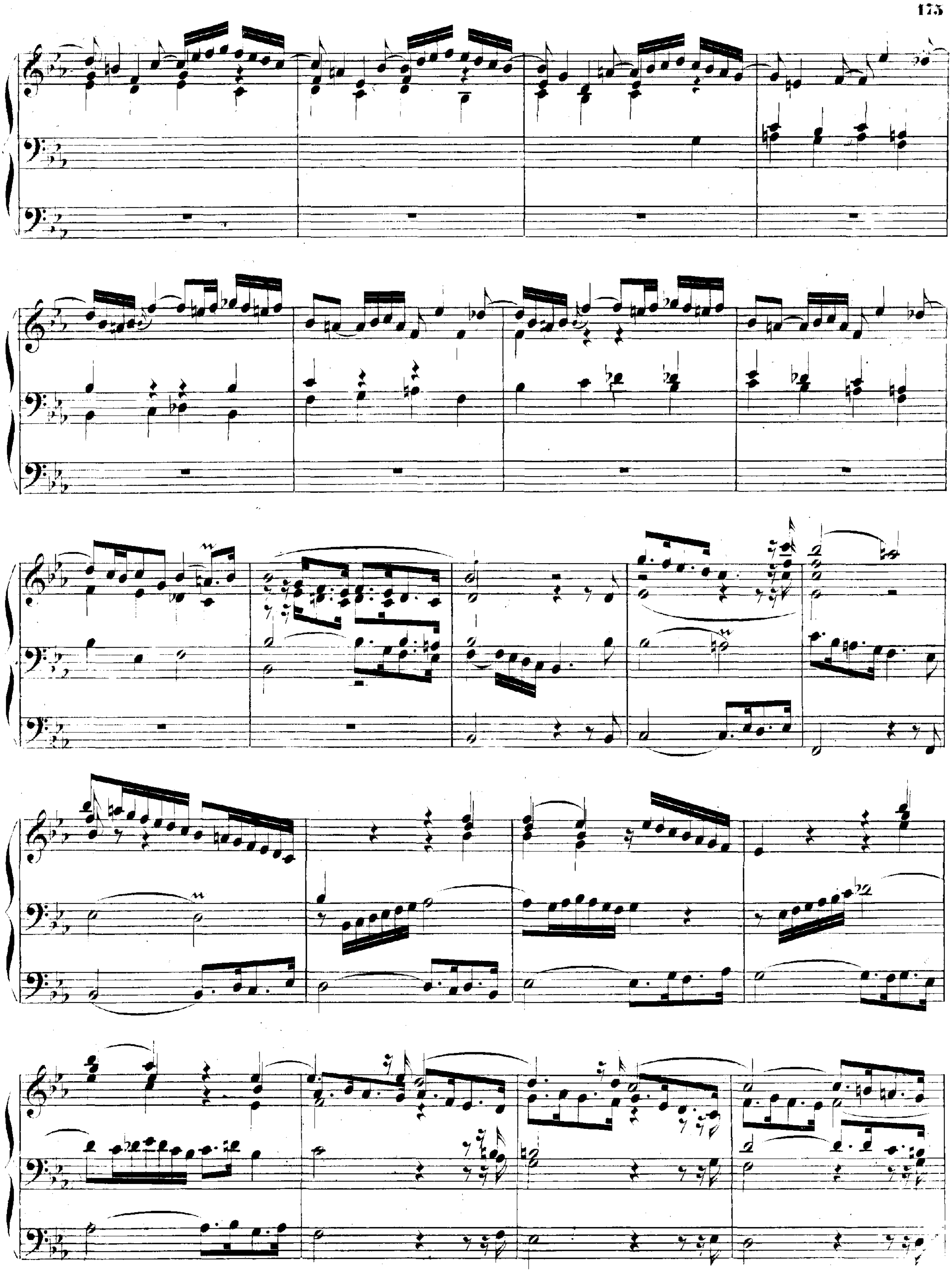
Dritter Theil.

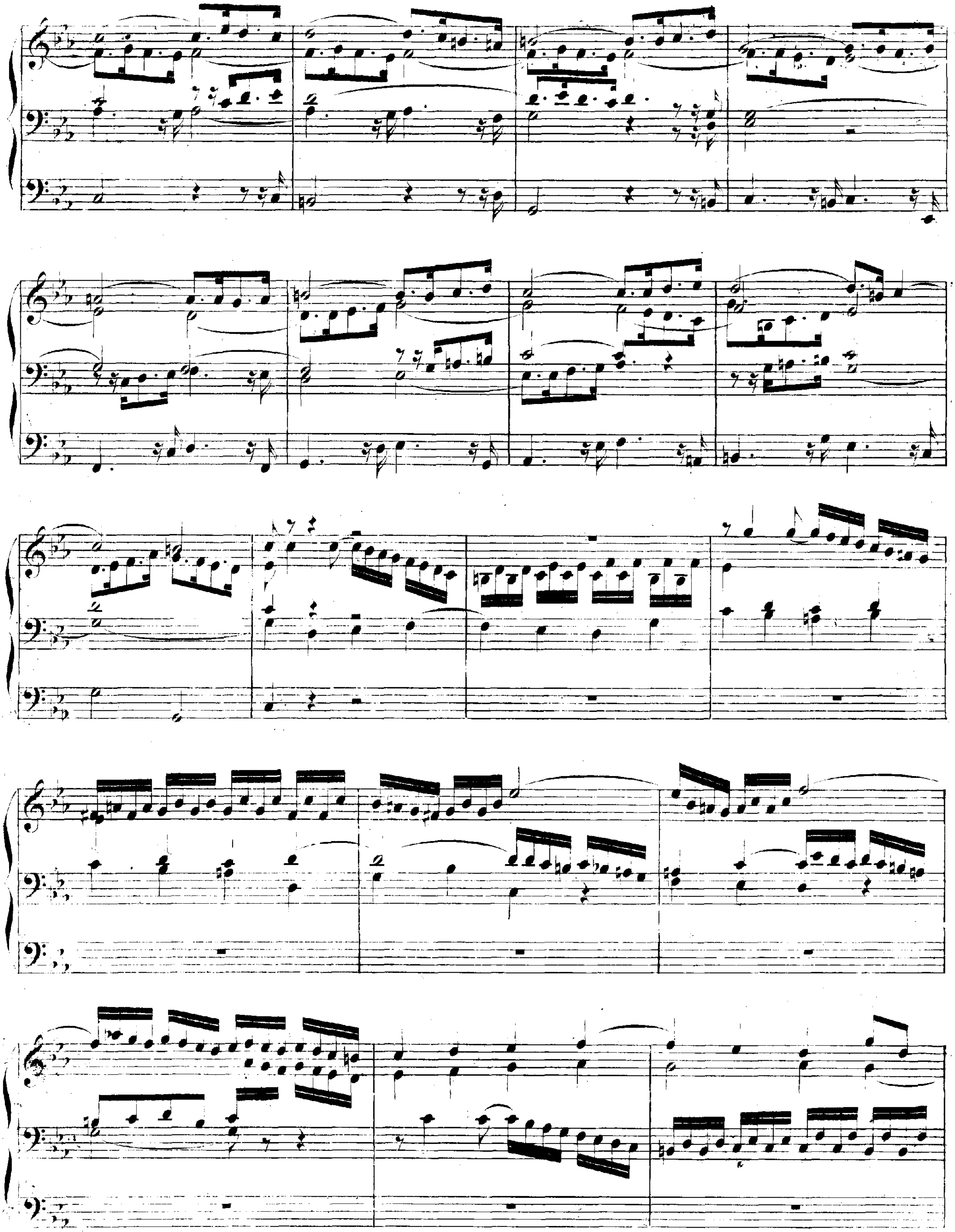
Choralvorspiele und Duetten.

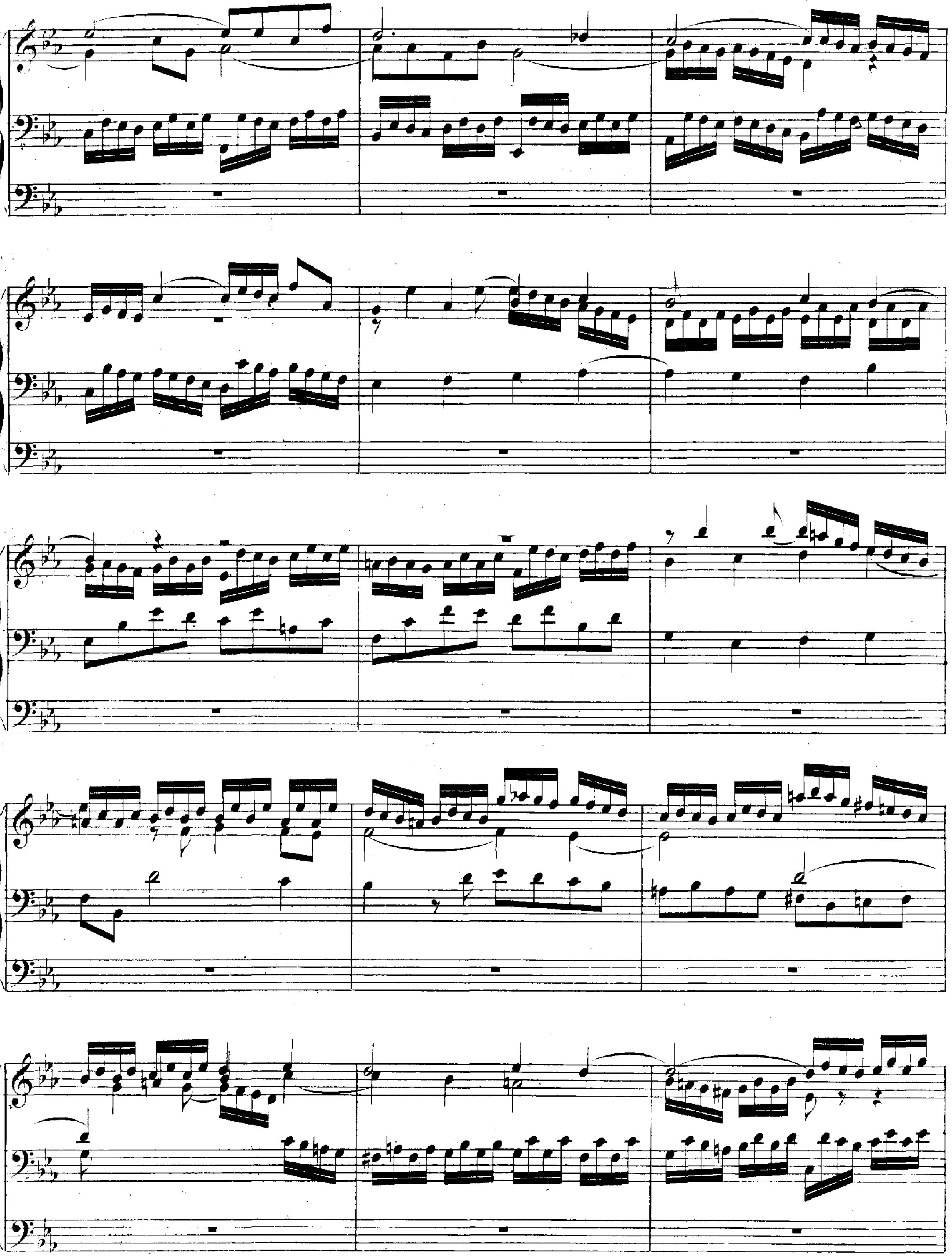
Praeludium pro Organo pleno.

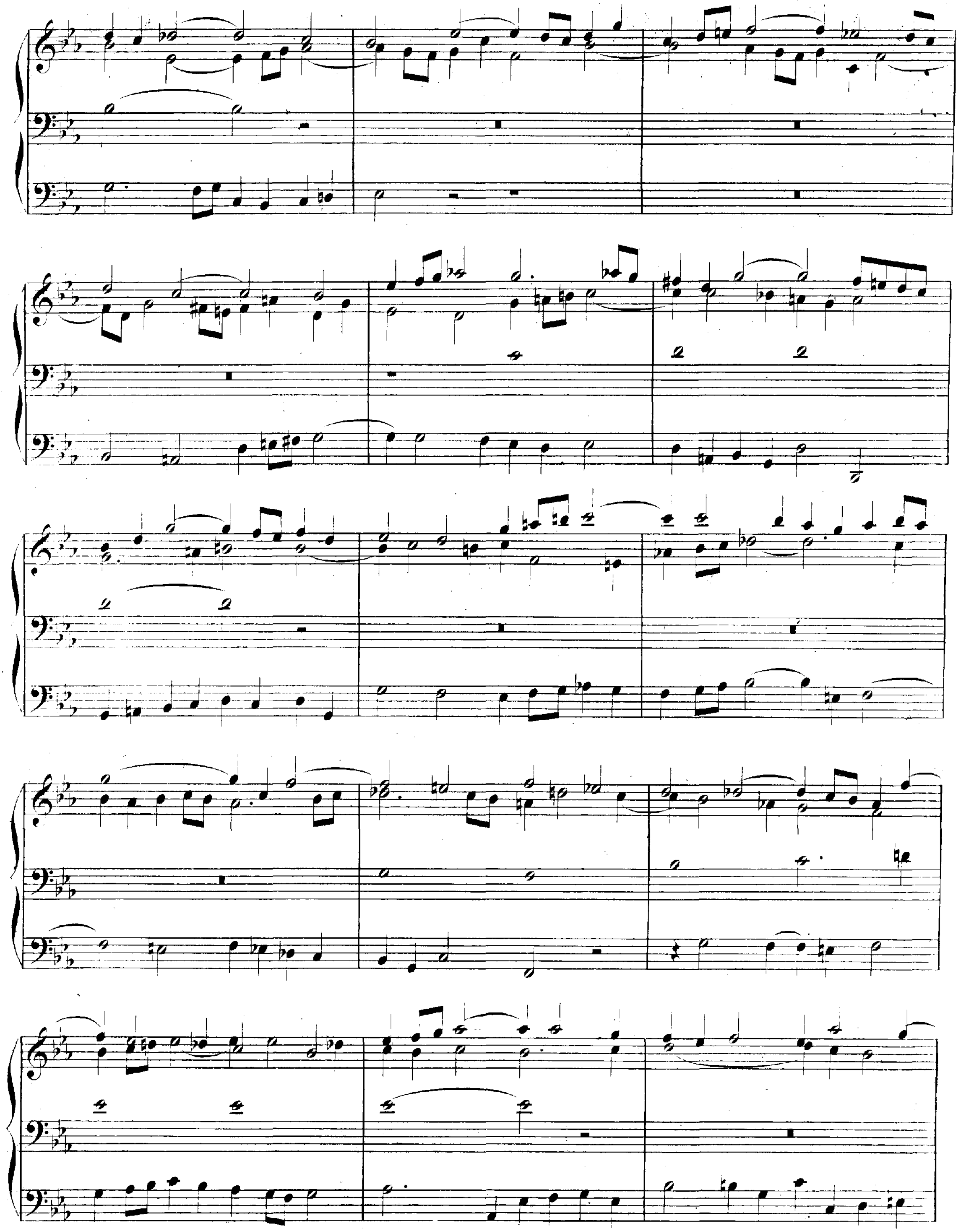


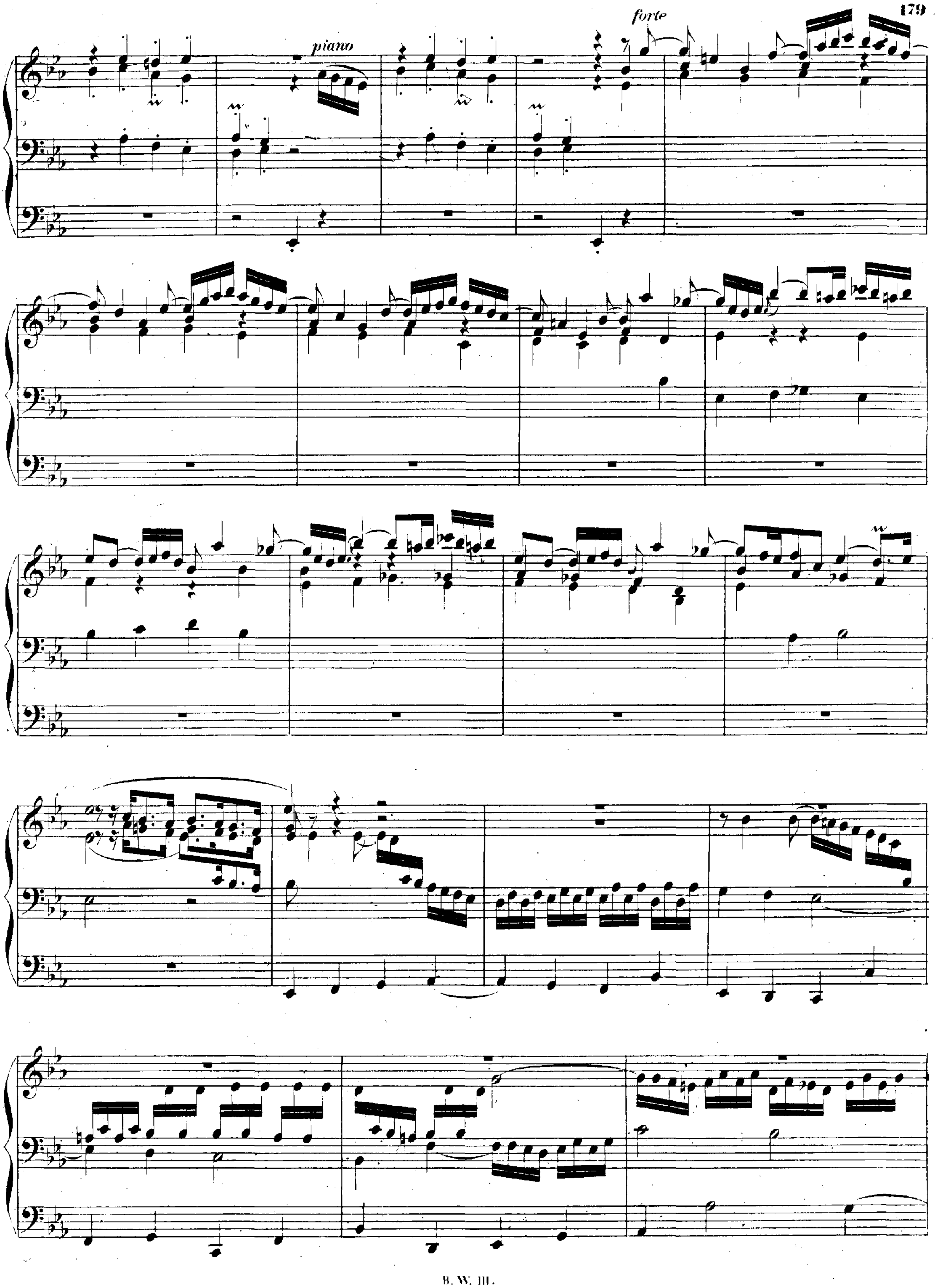

piano
forte
piano
forte

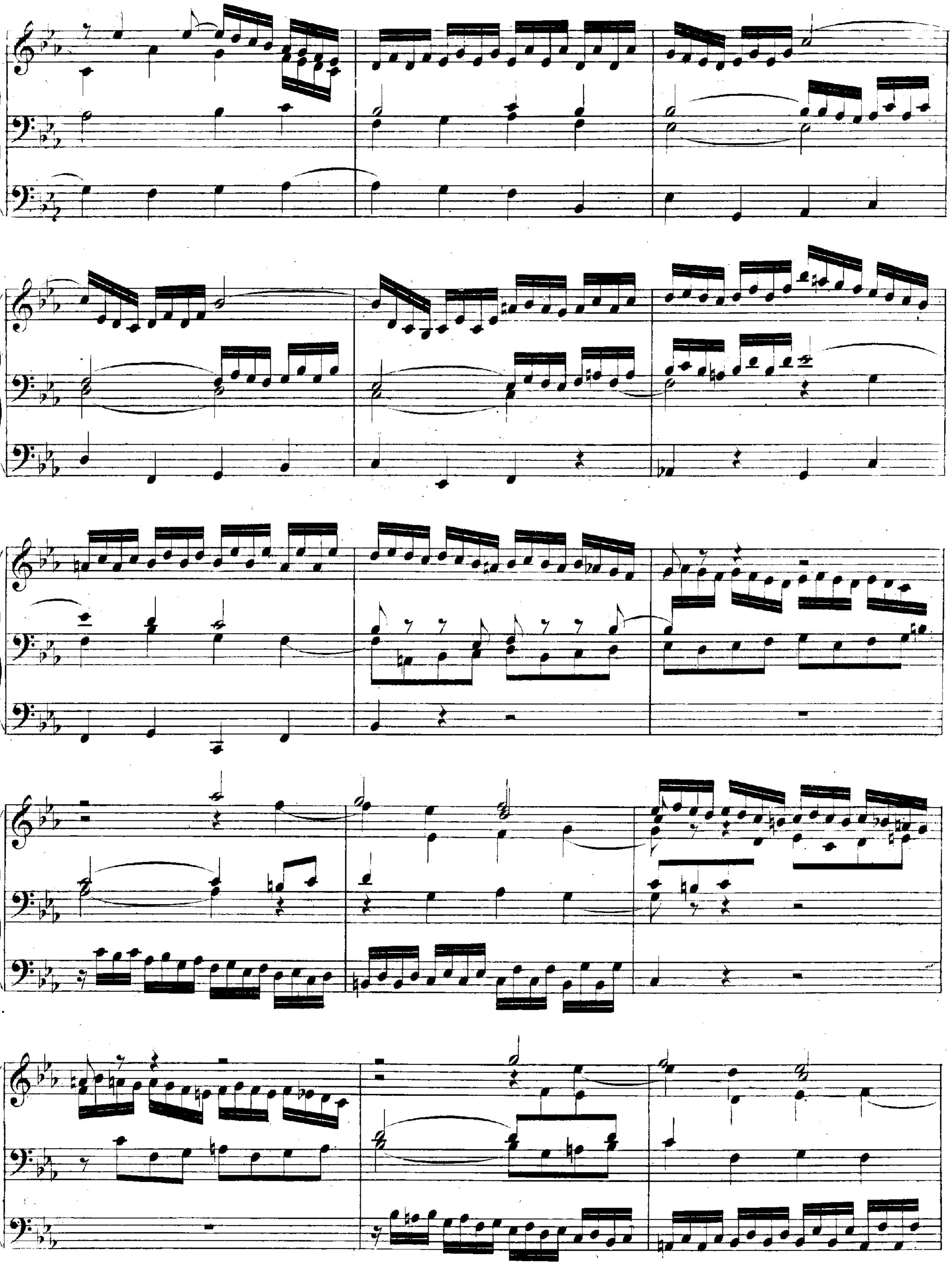


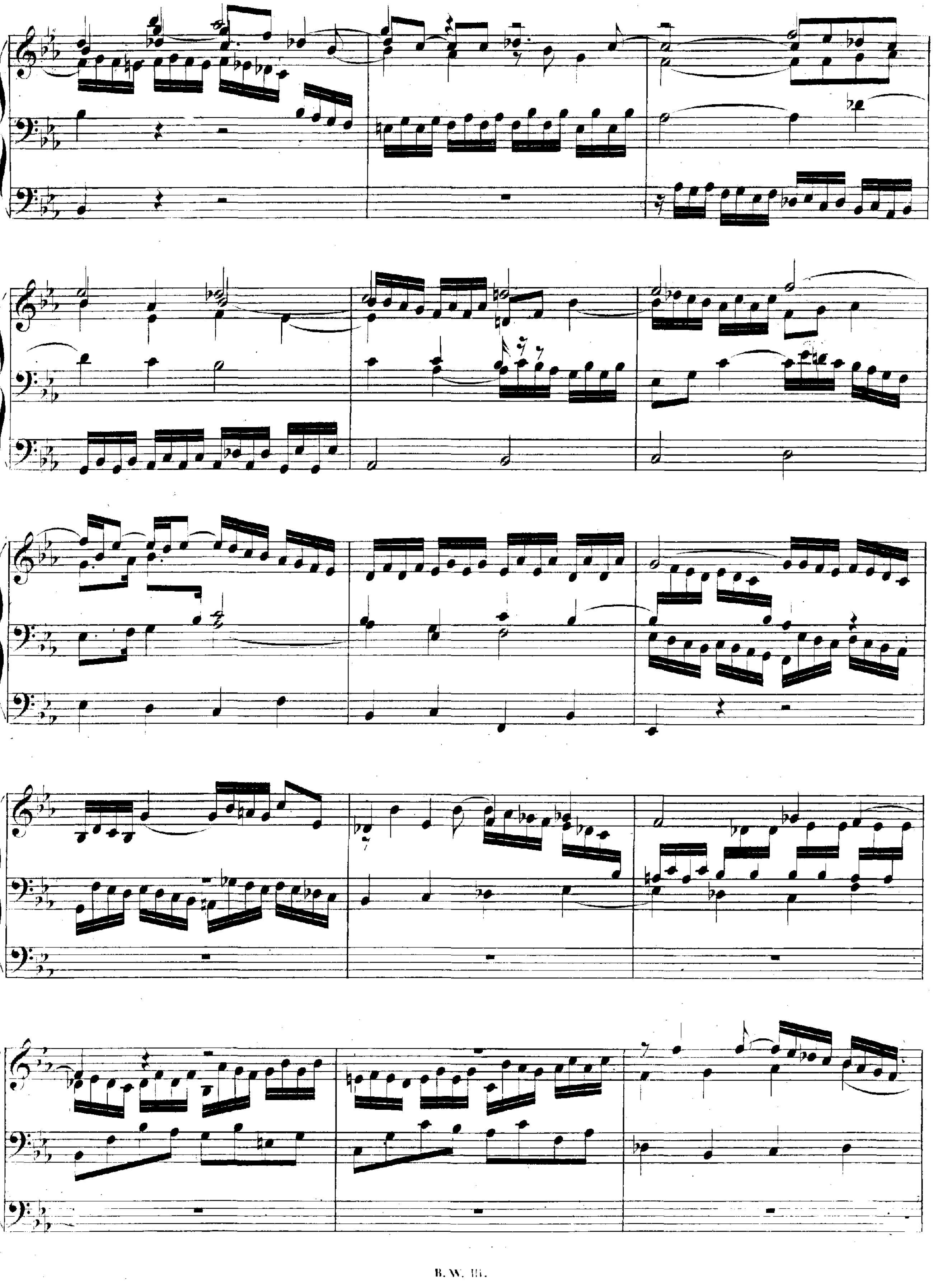


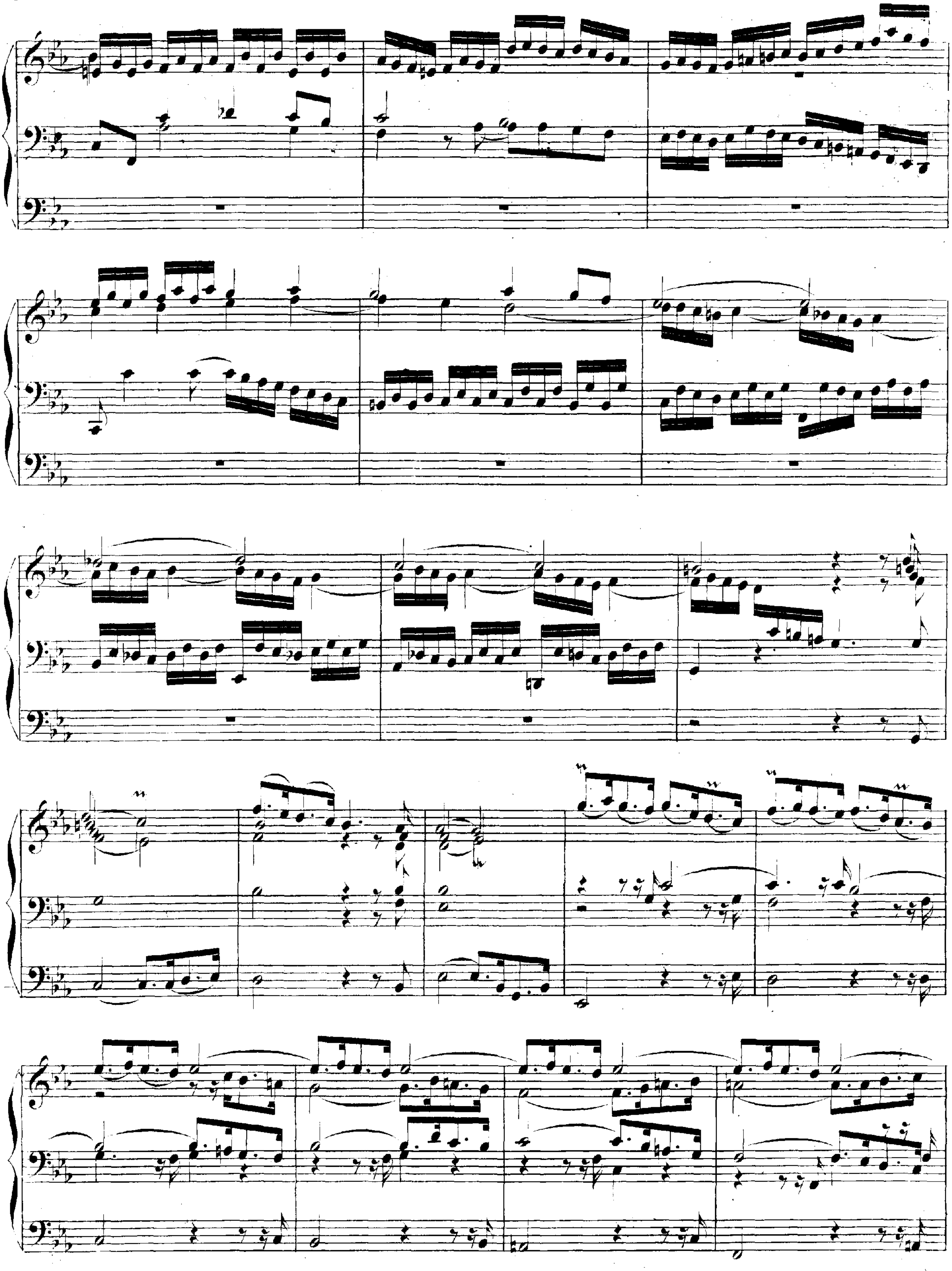


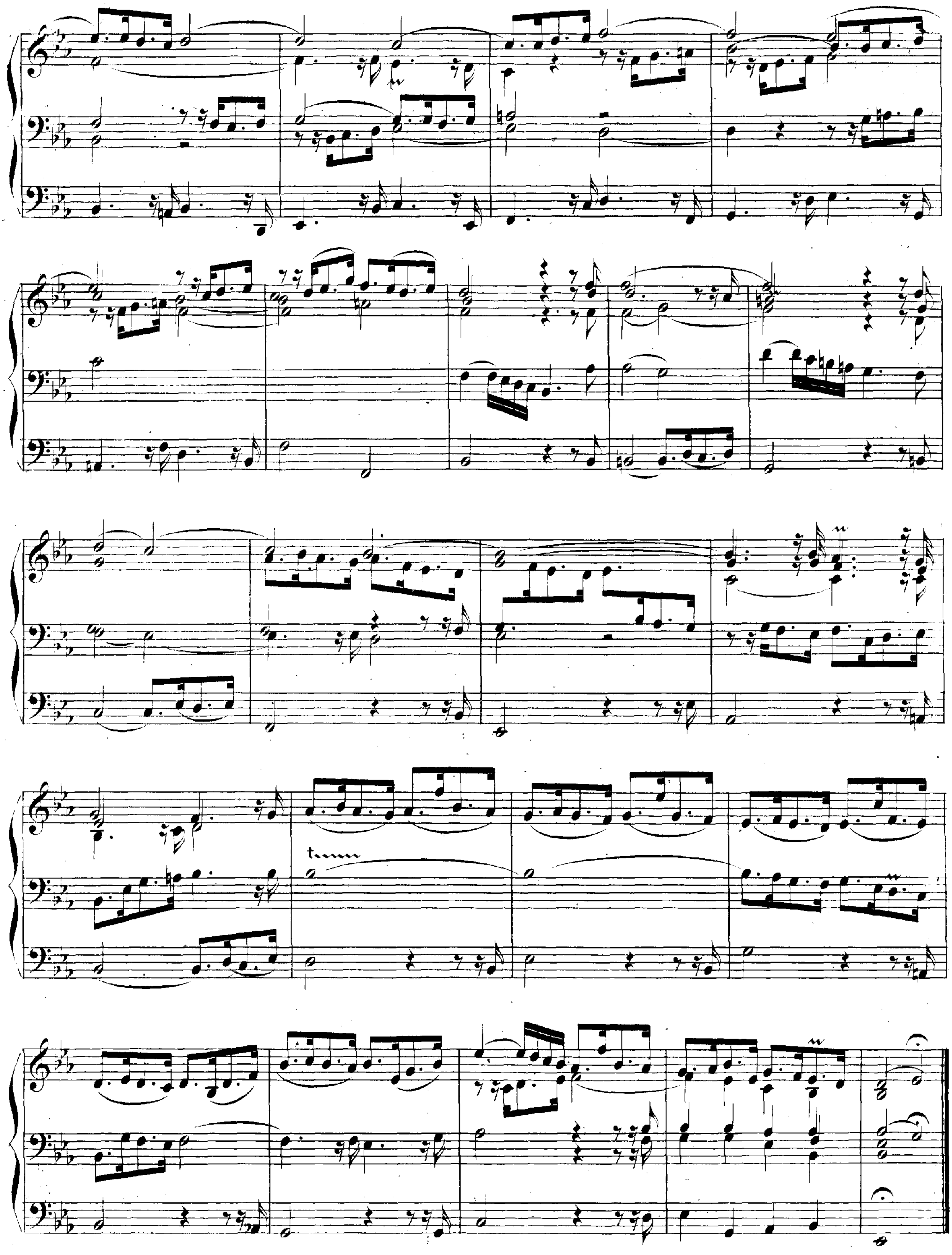



piano
forte

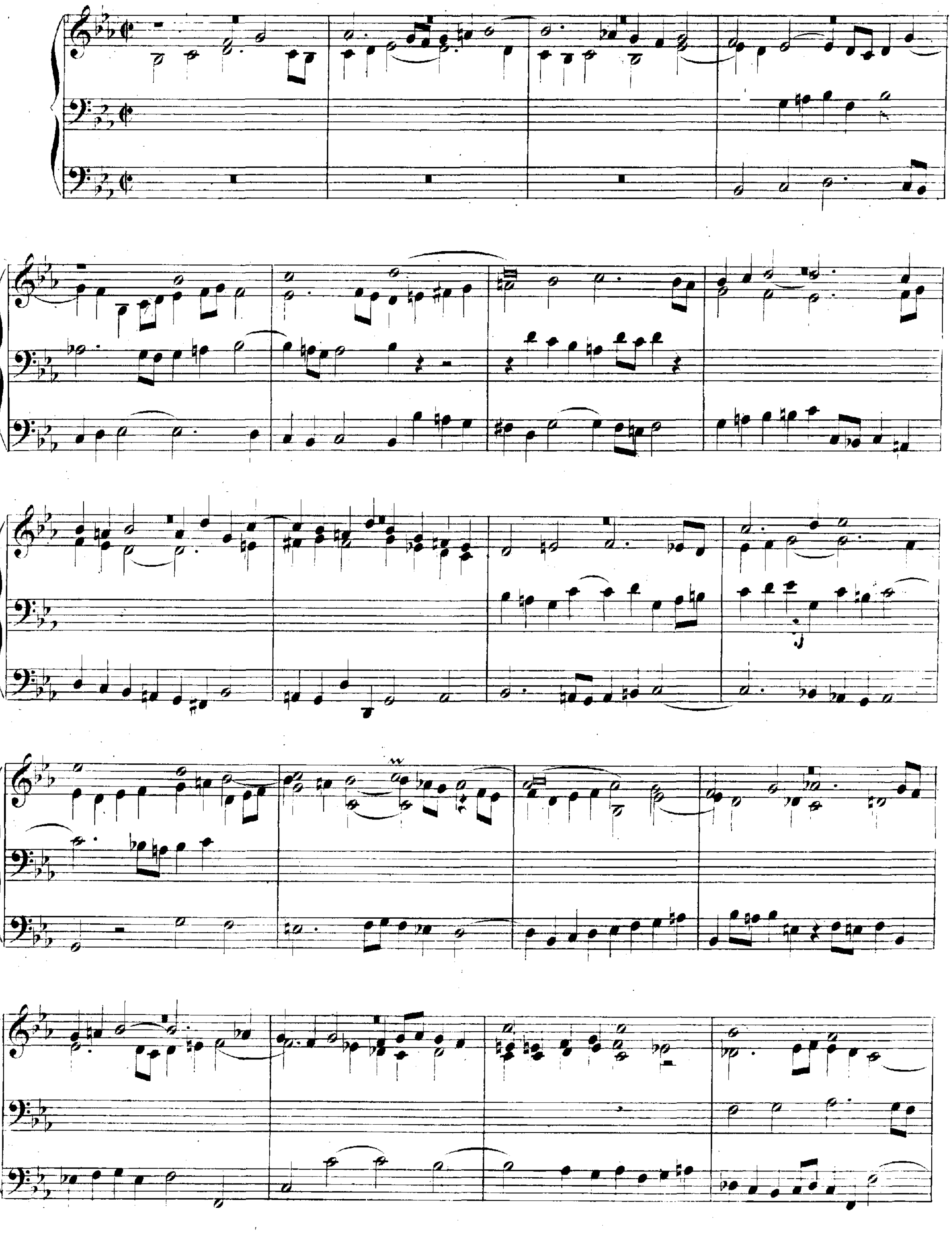


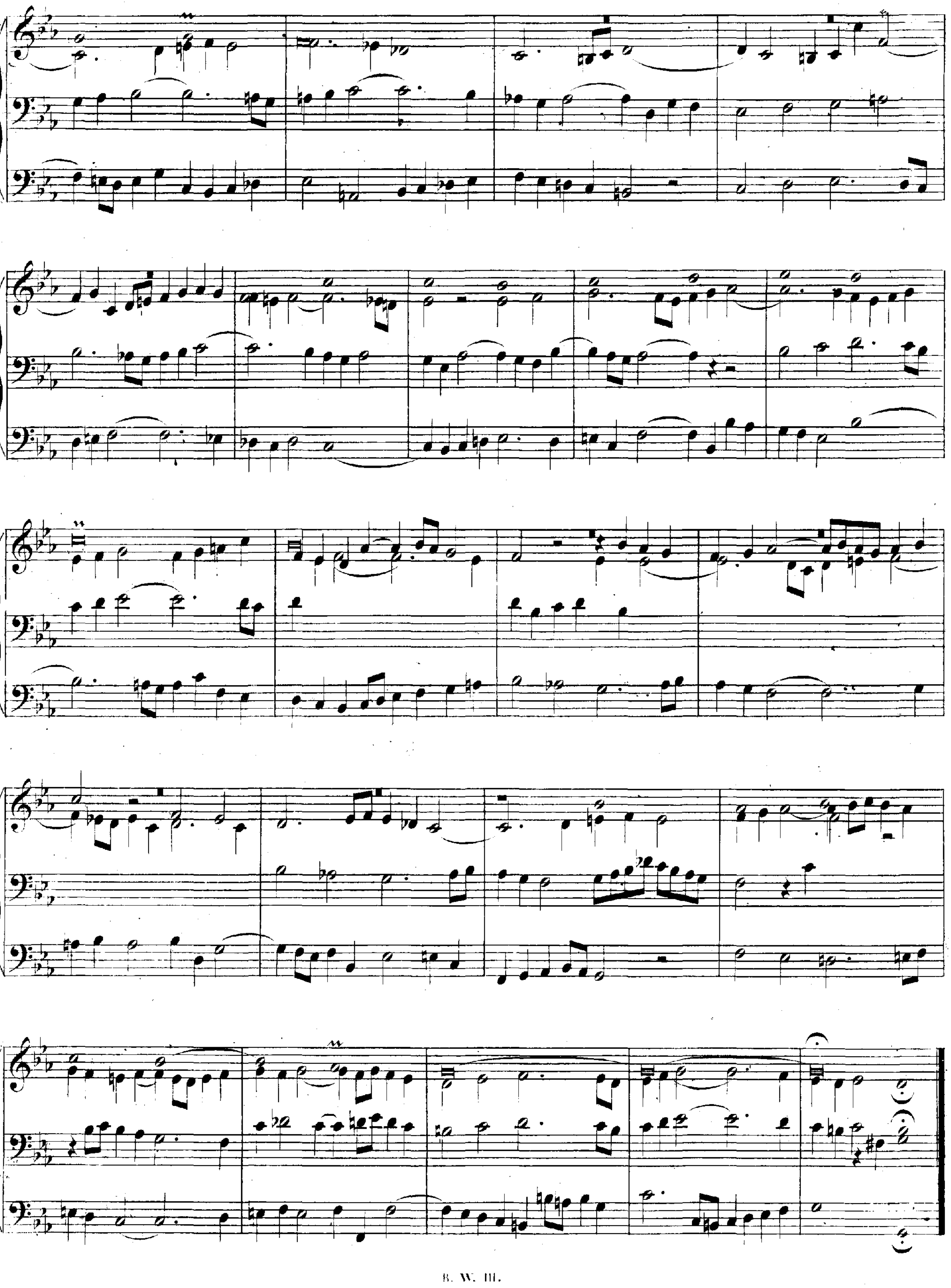




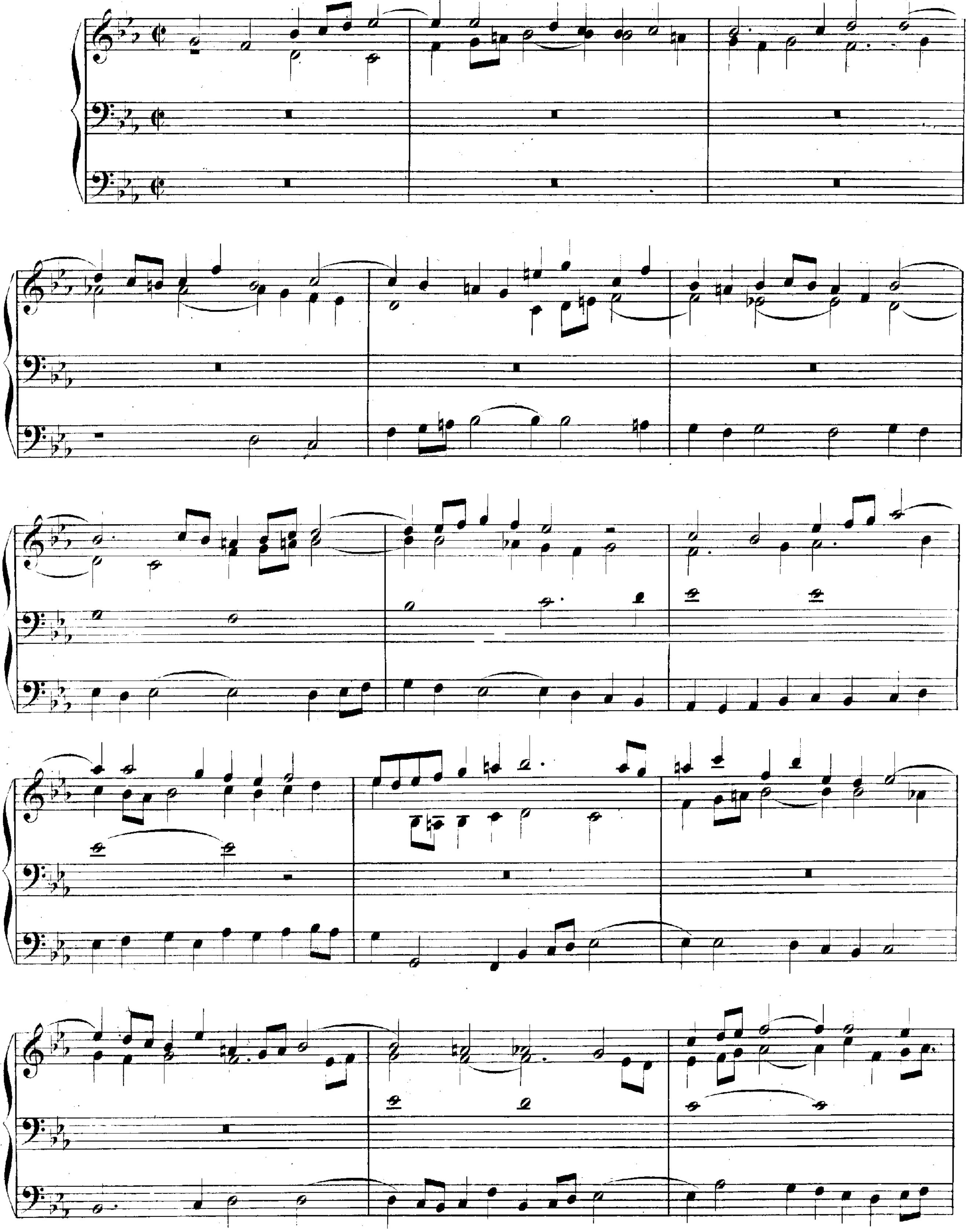


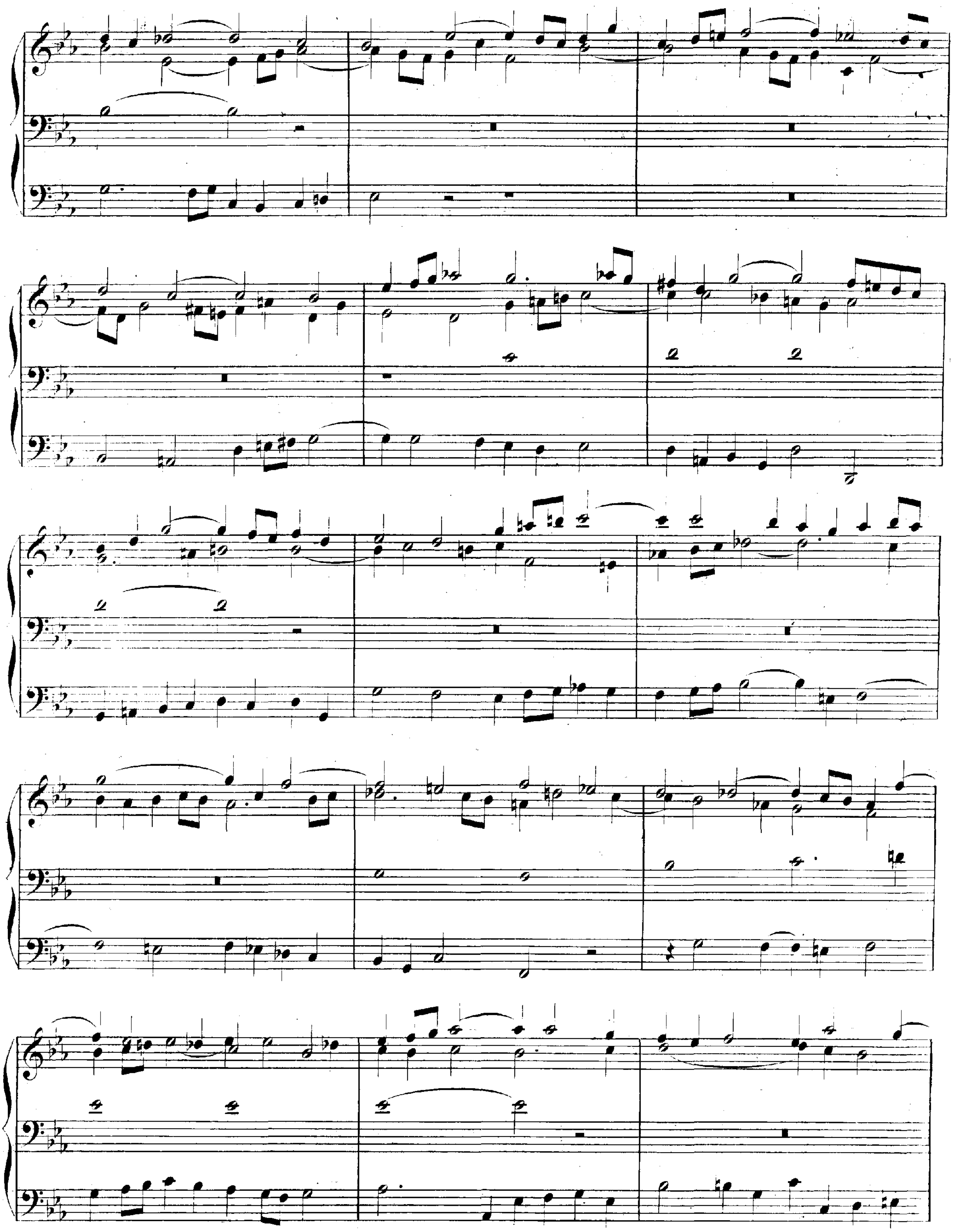
Kyrie, Gott Vater in Ewigkeit. Canto fermo in Soprano. a 2 Clav. e Pedale.

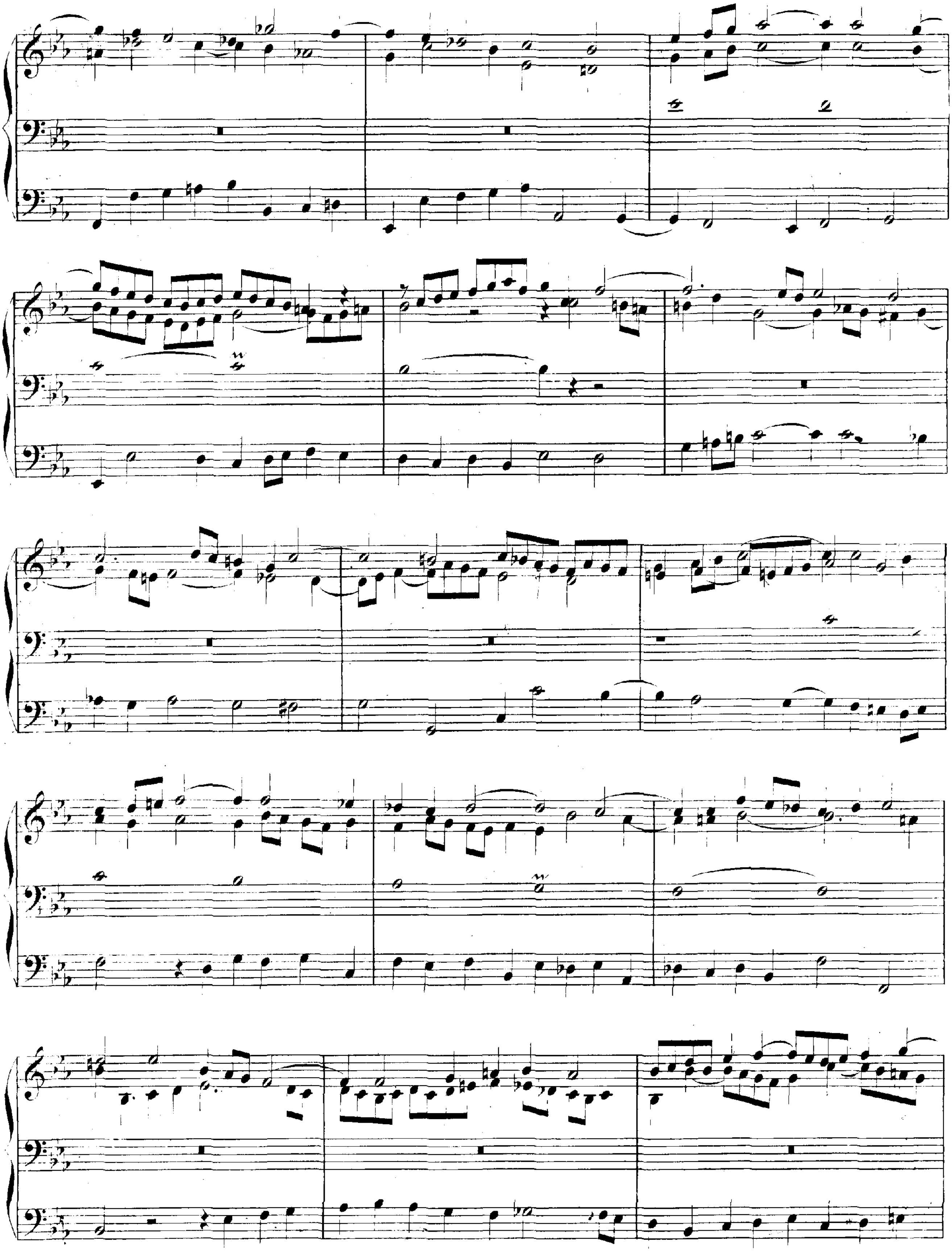


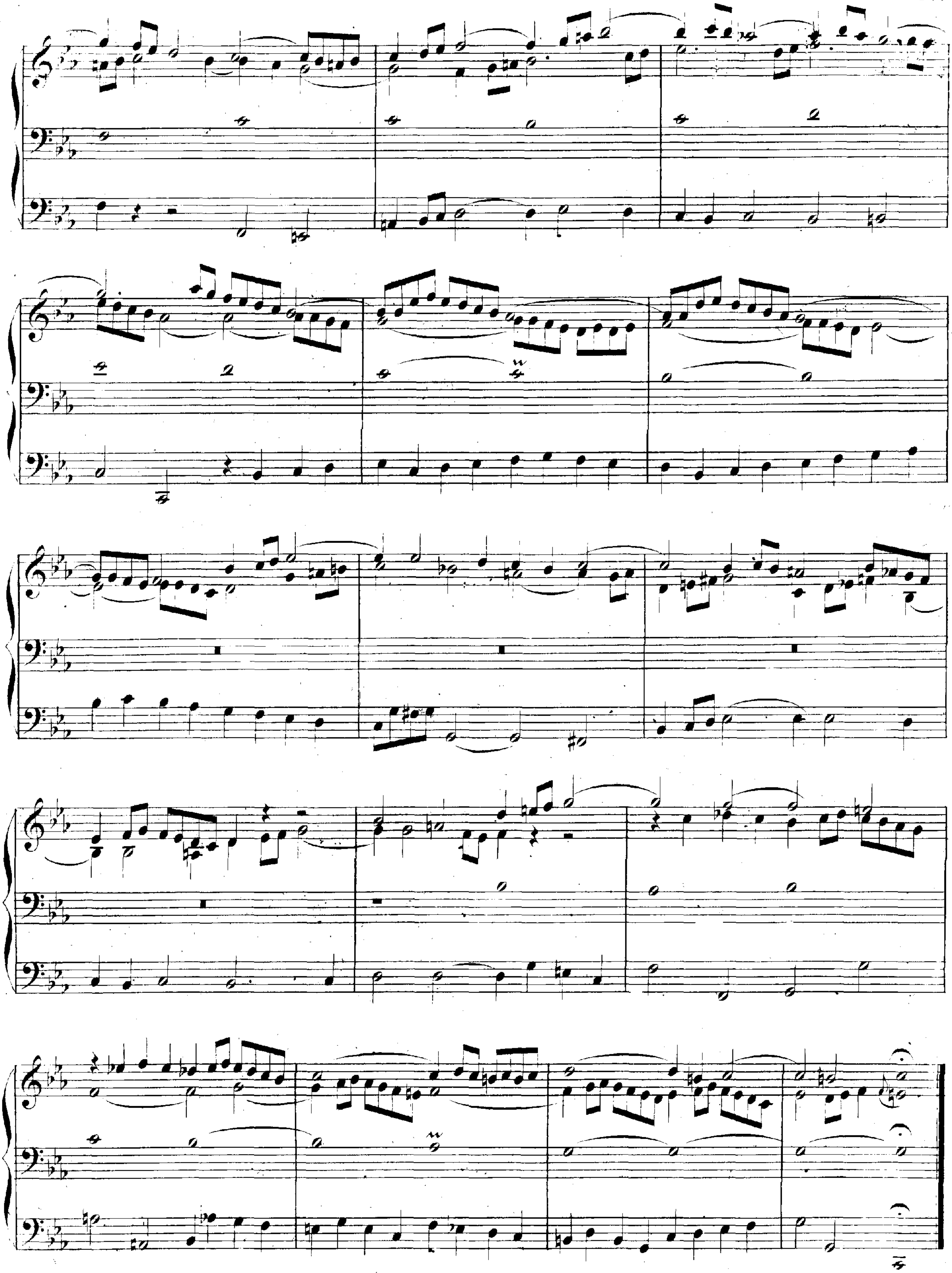


Christe, aller Welt Trost. Canto fermo in Tenore. a 2 Clav. e Pedale.

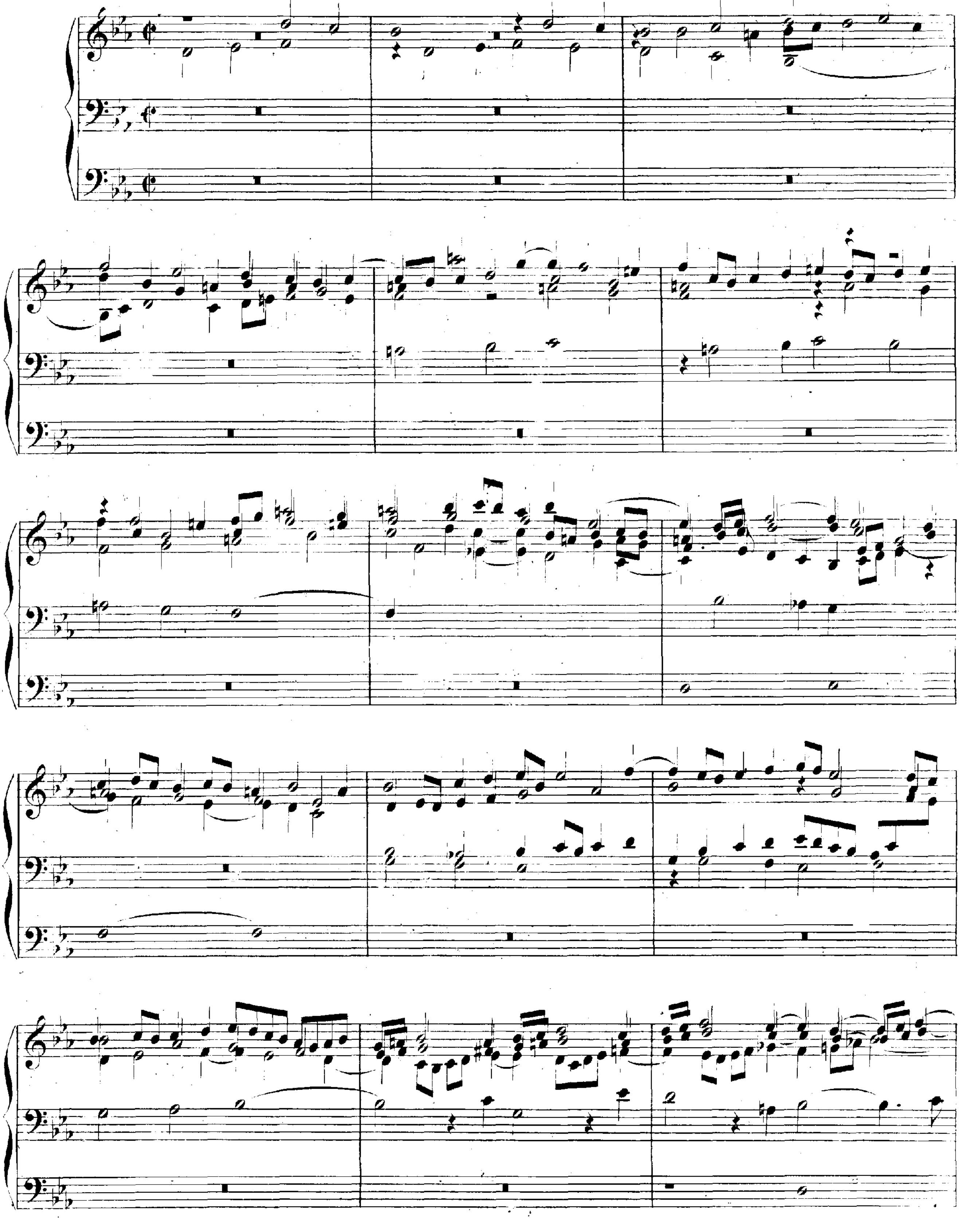


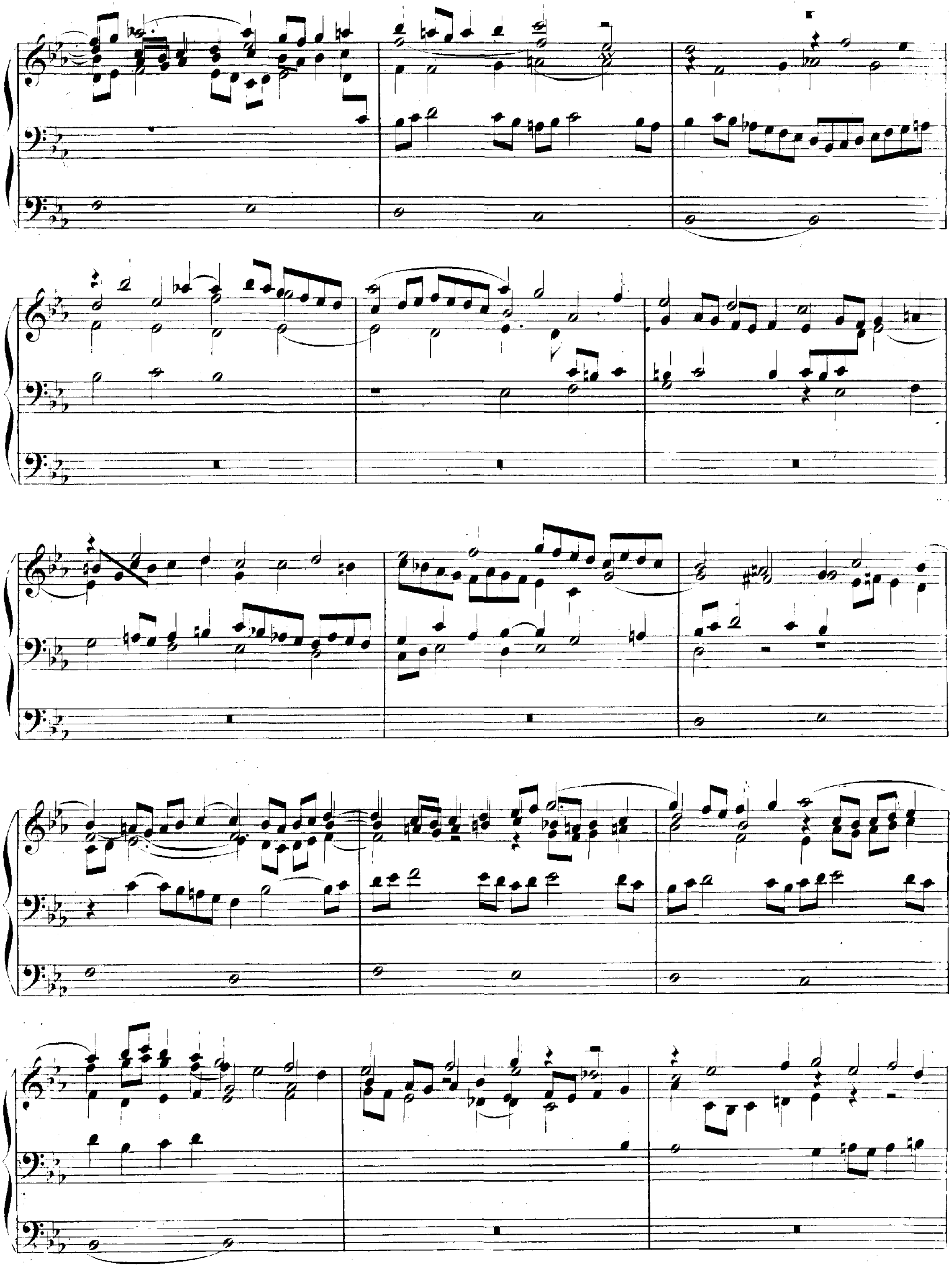


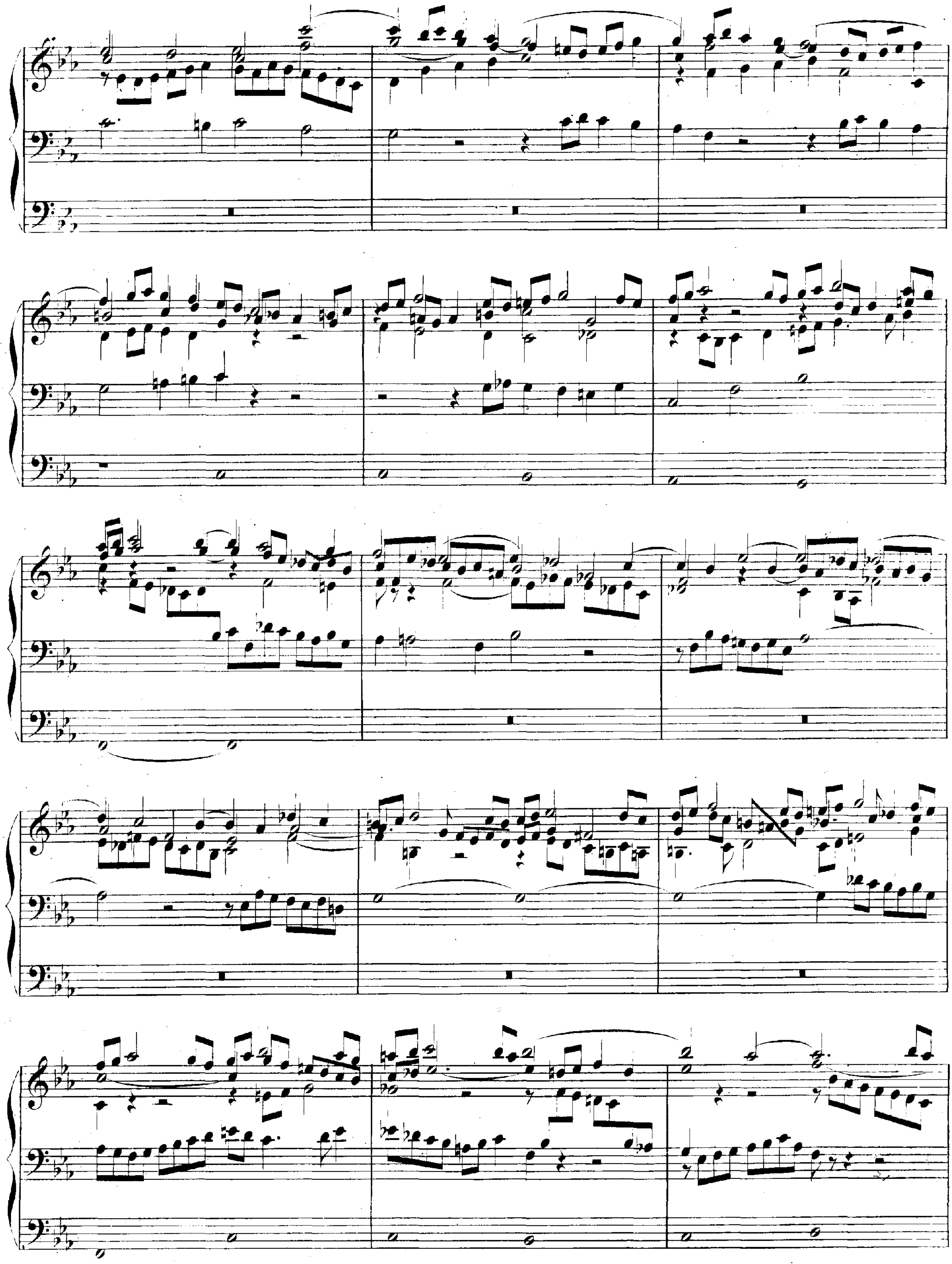


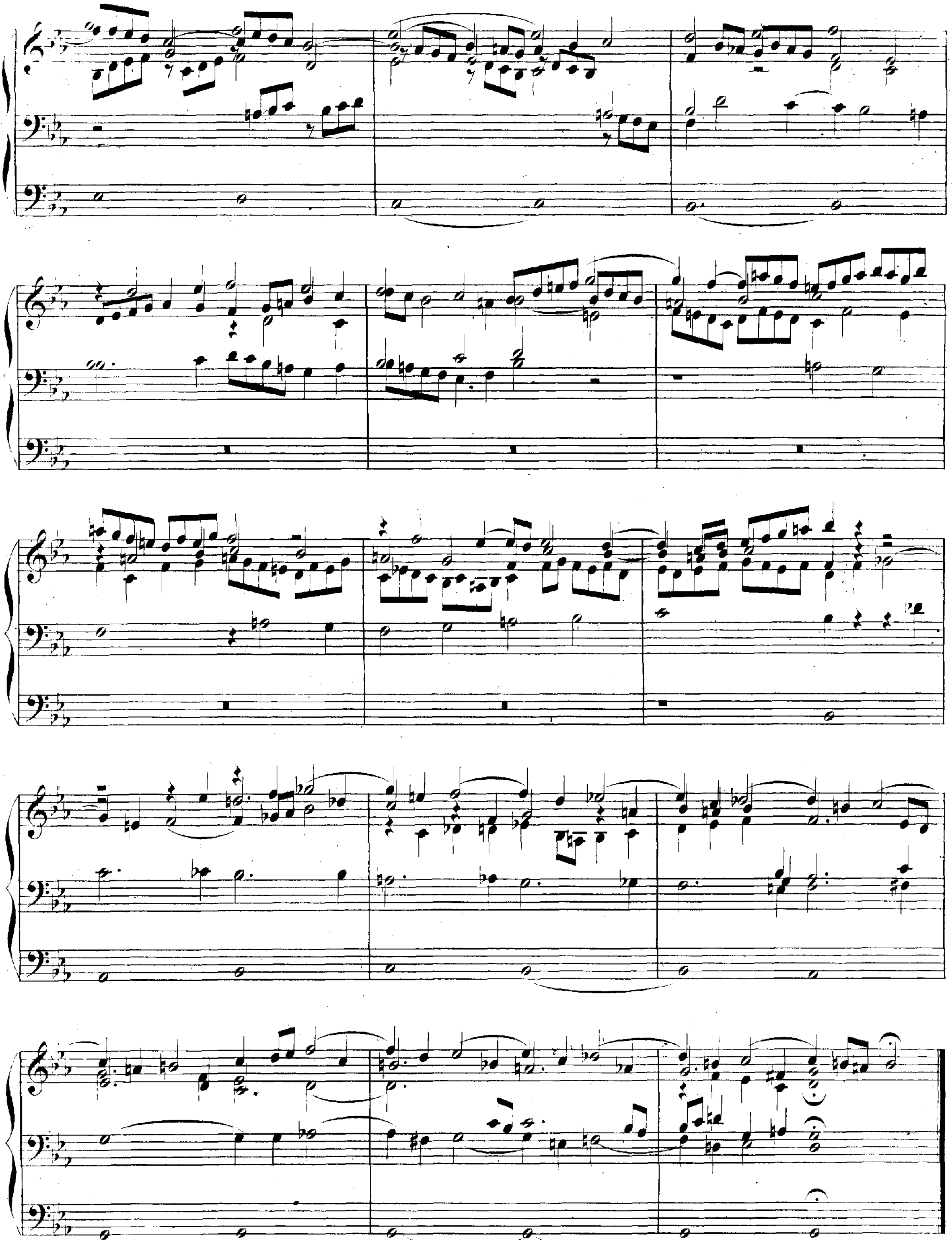


Kyrie, Gott heiliger Geist. a 5. Canto fermo in Basso. Con Organo pieno.

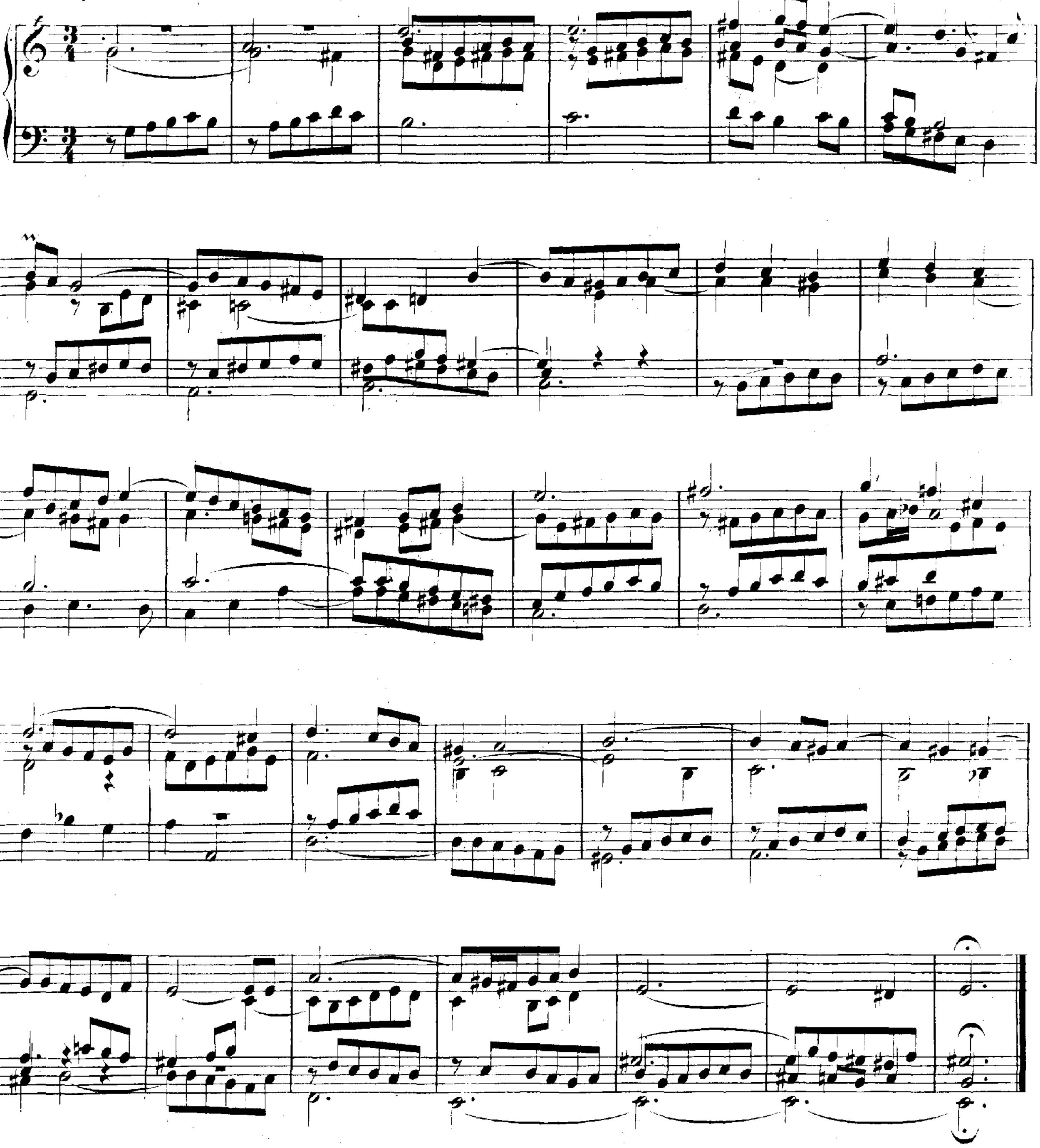




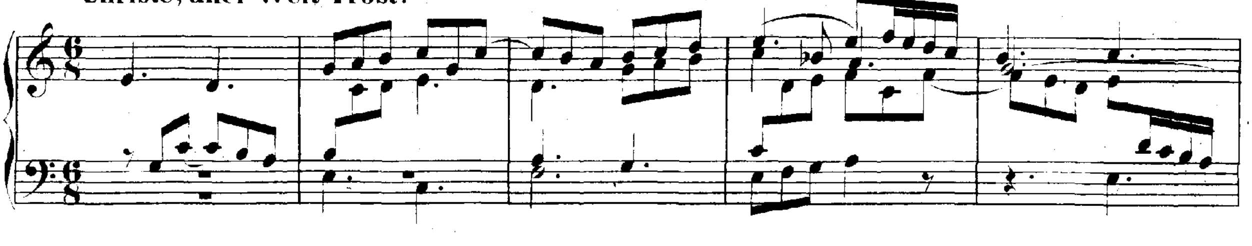


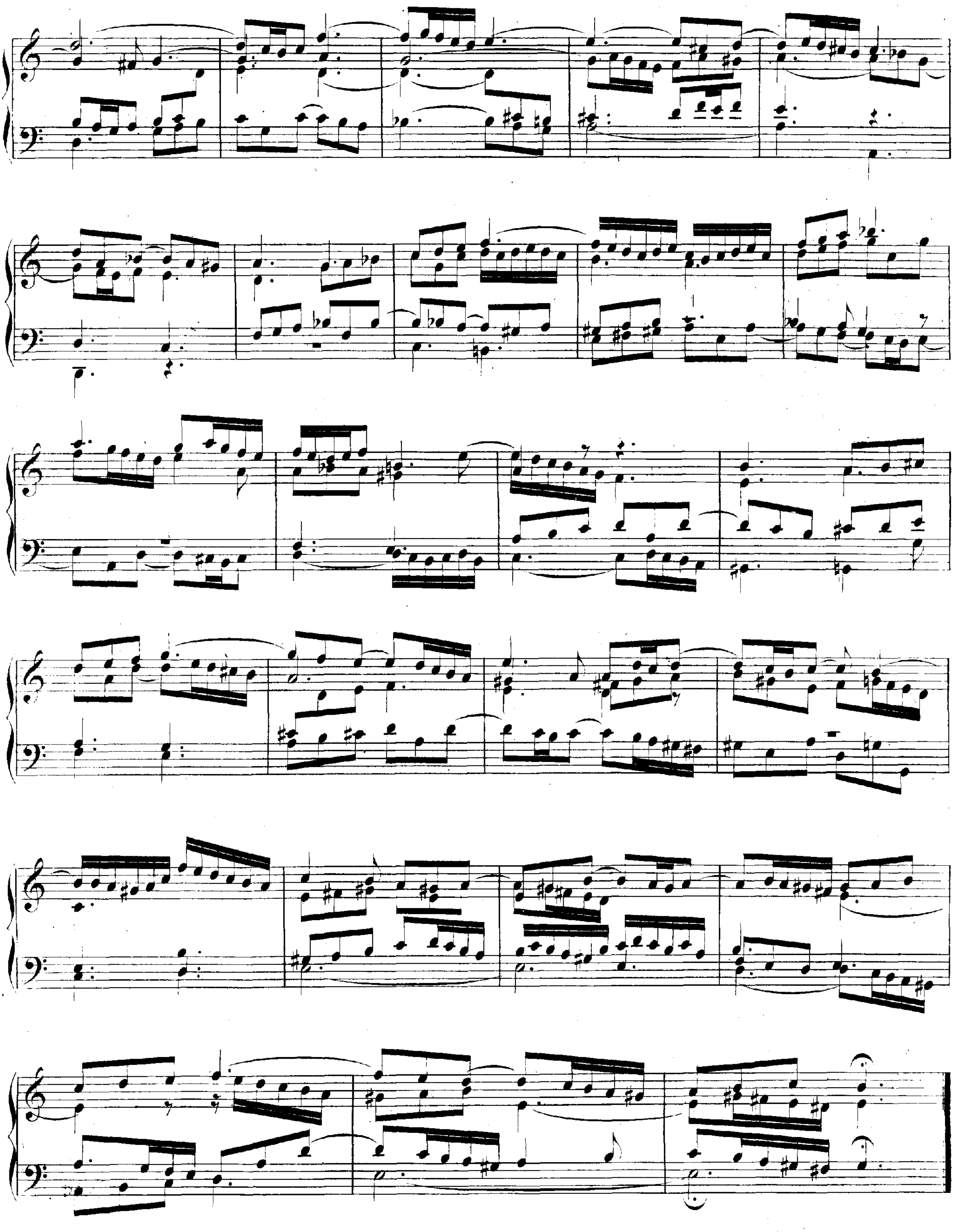


Kyrie, Gott Vater in Ewigkeit. Alio modo. Manualiter.

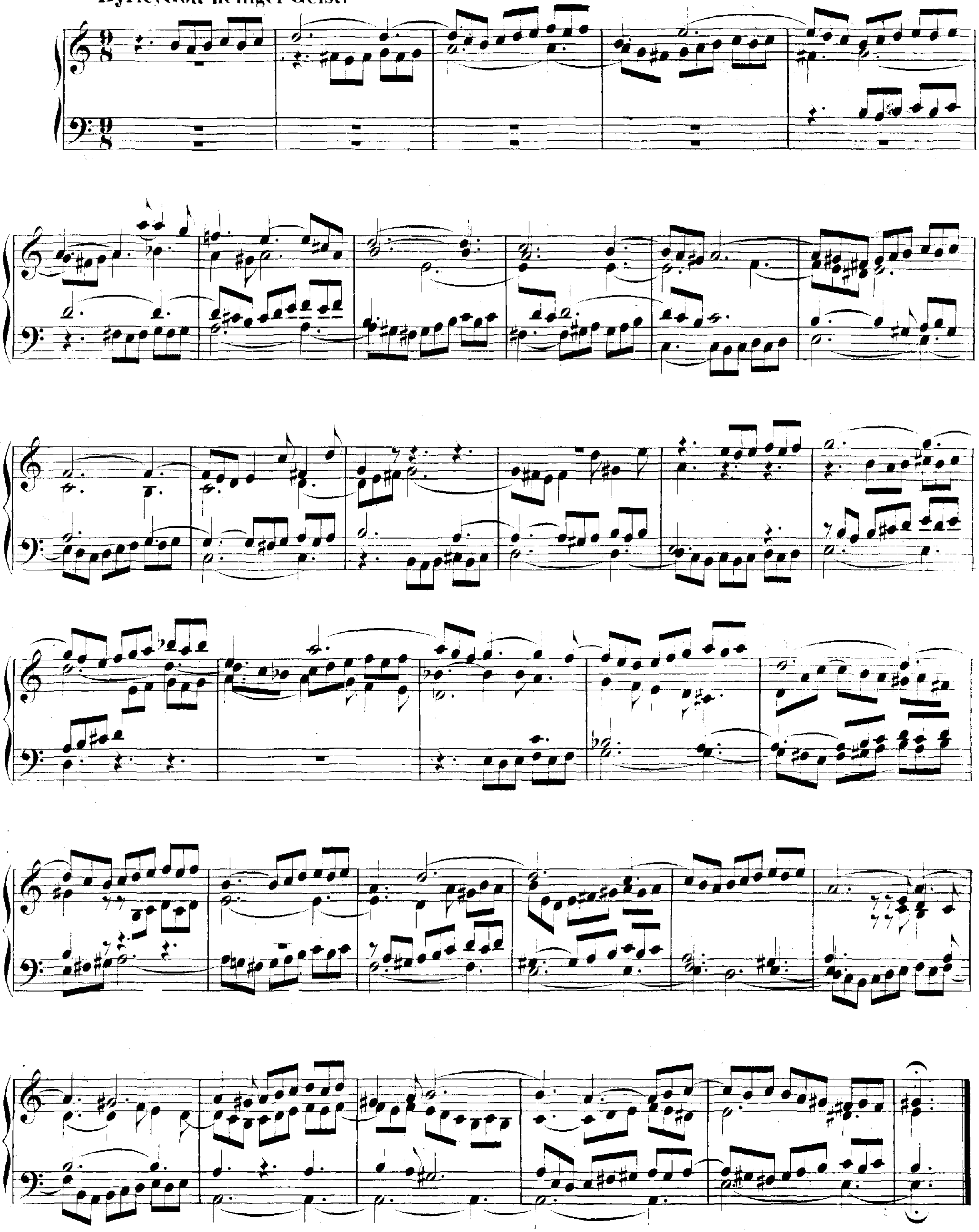


Christe, aller Welt Trost.

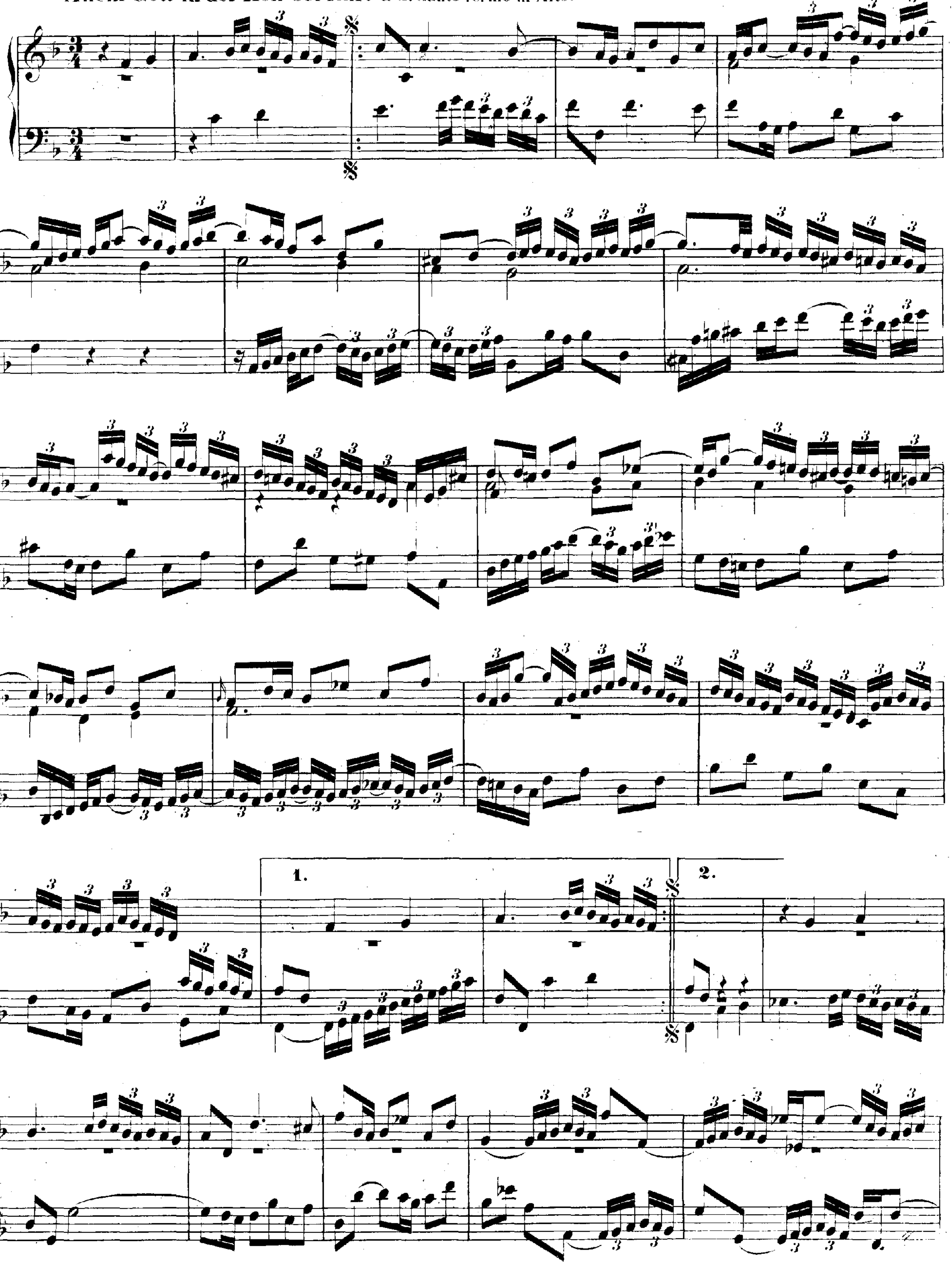


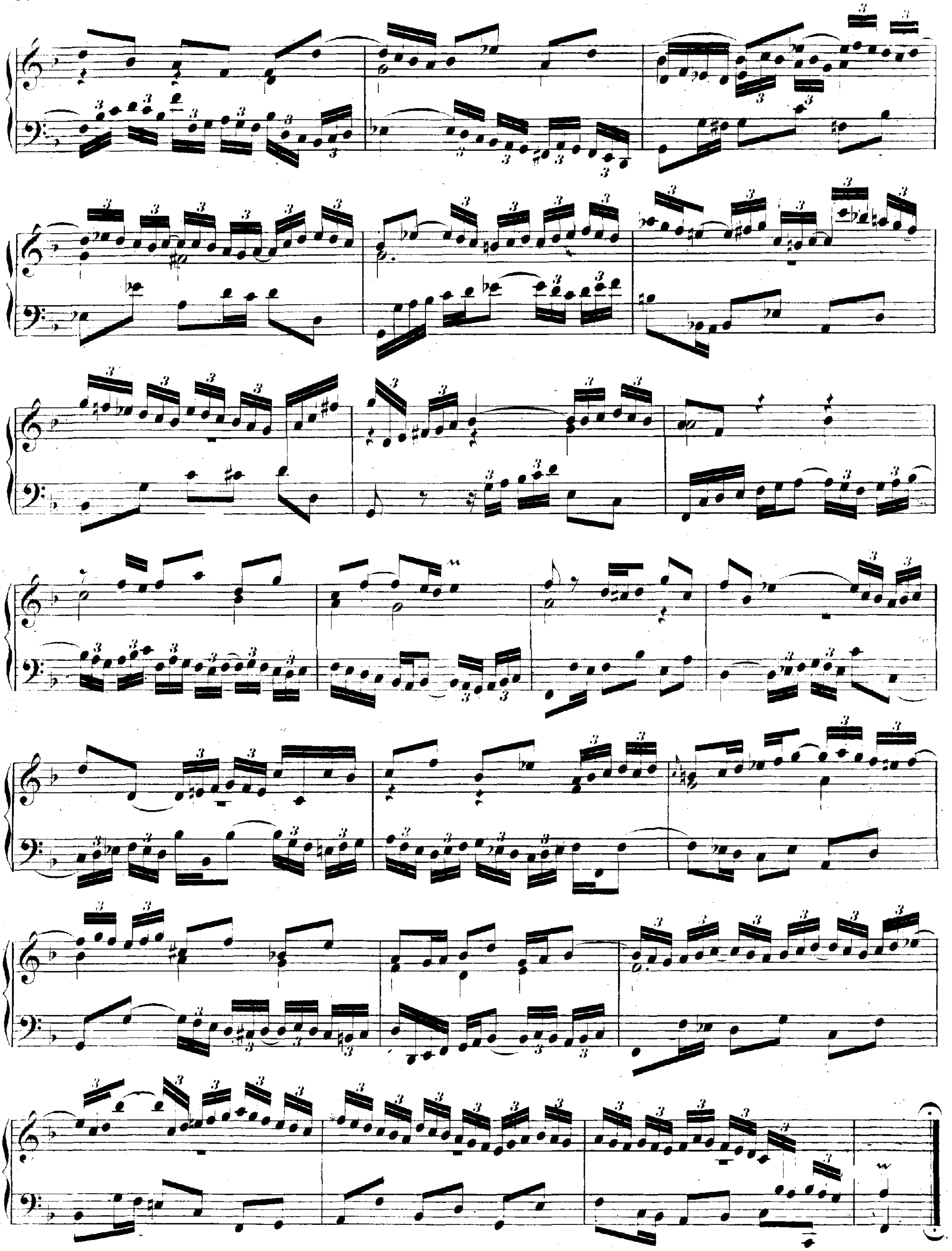


Kyrie, Gott heiliger Geist.

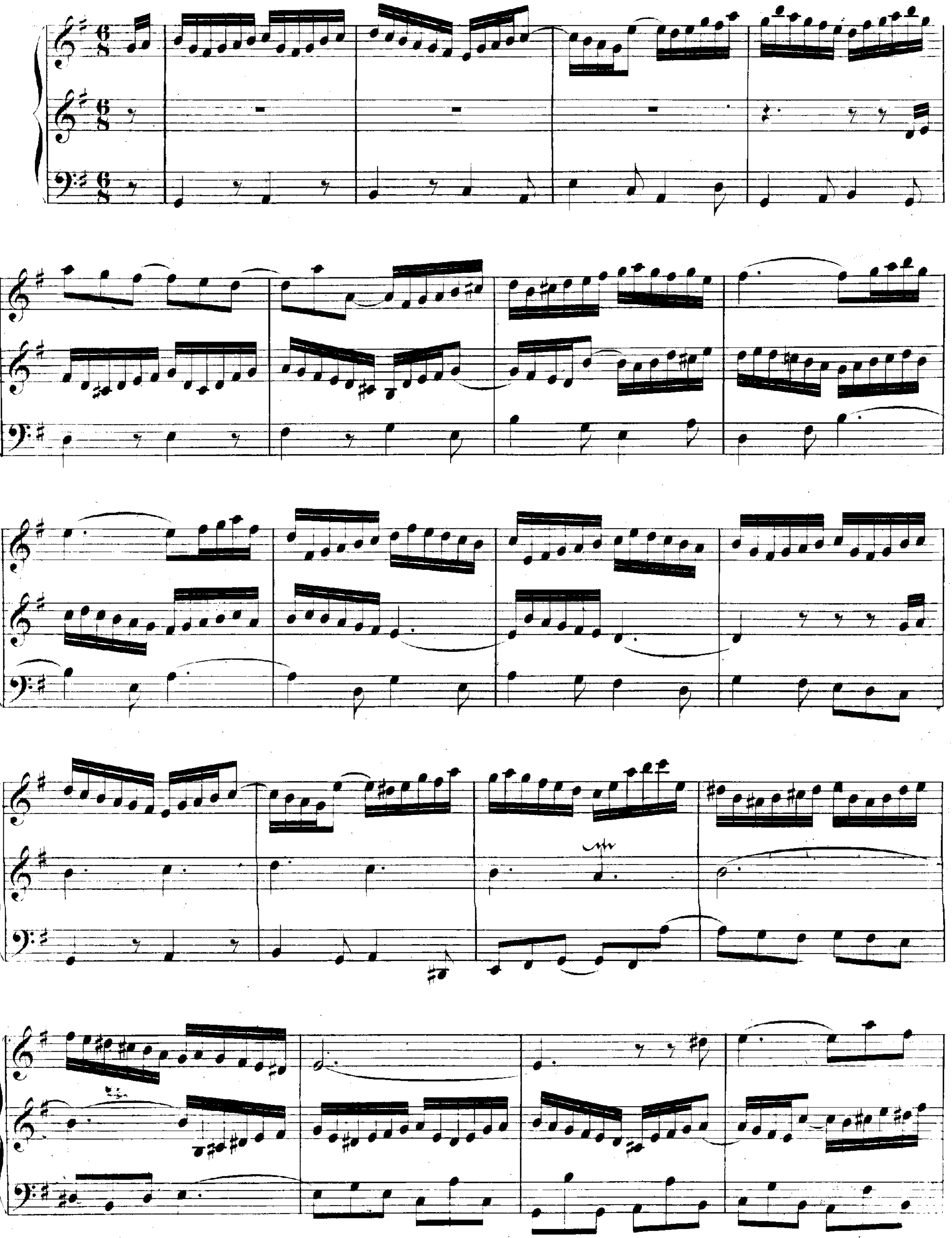


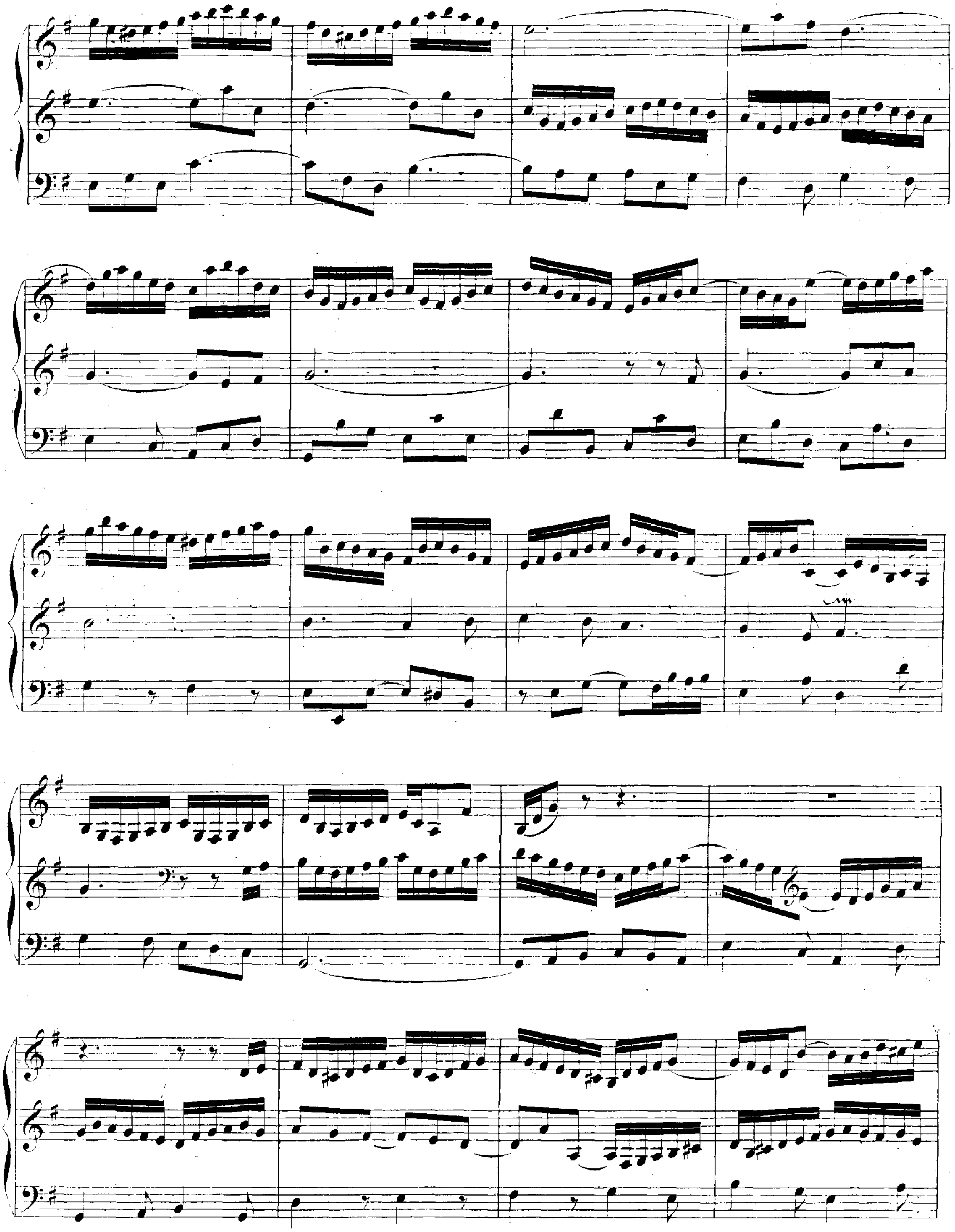
Allein Gott in der Höh' sei Ehr'. a 3. Canto fermo in Alto.

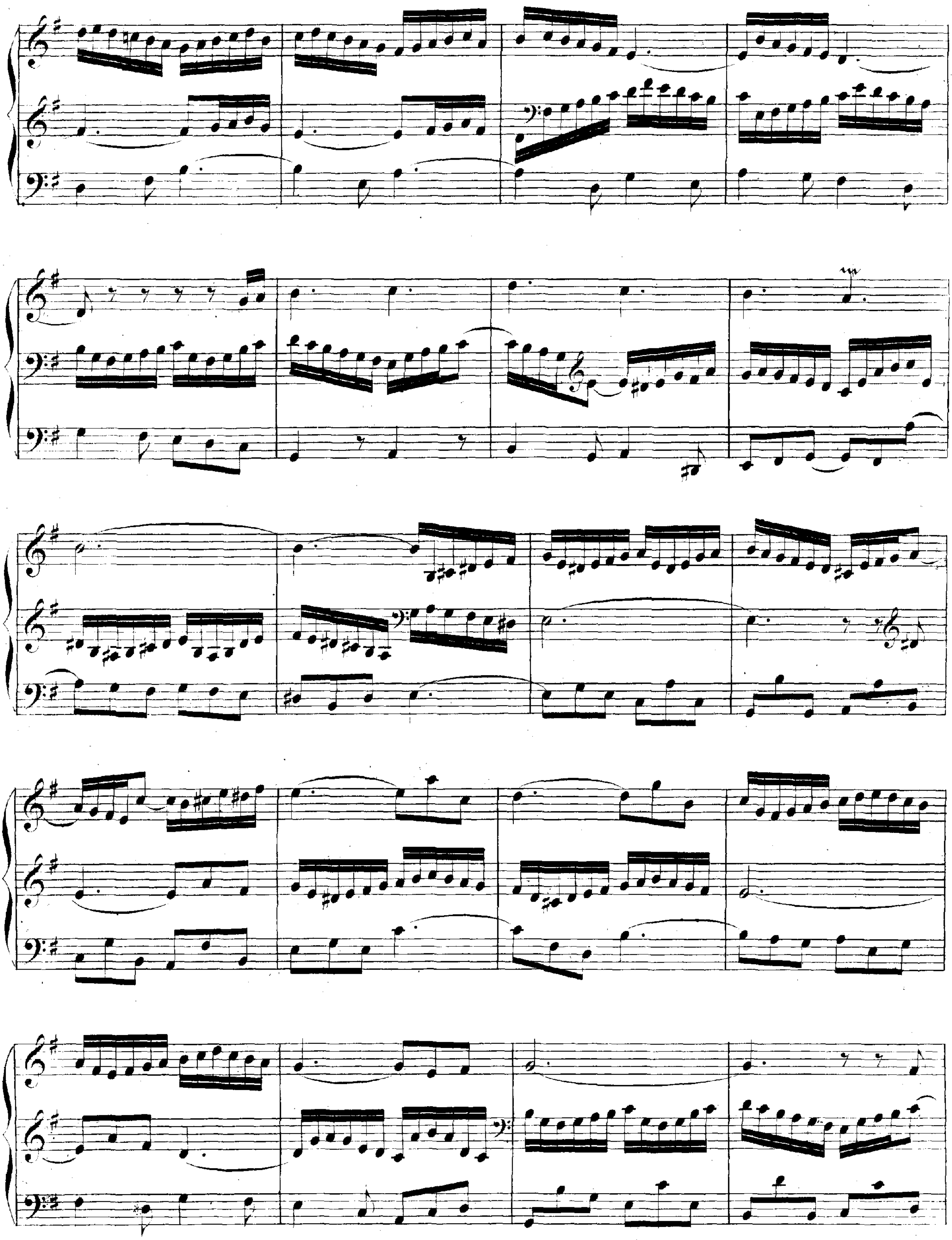


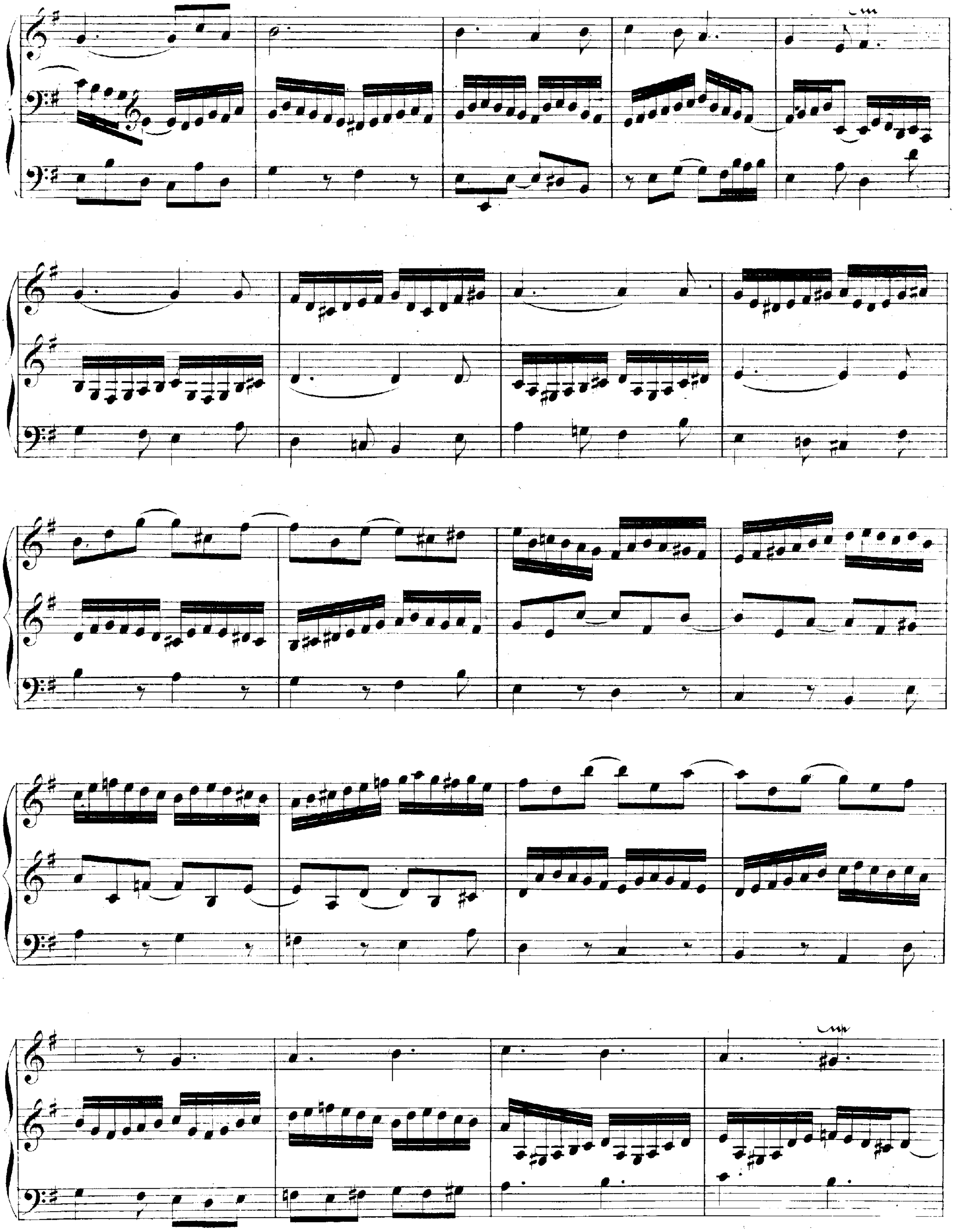


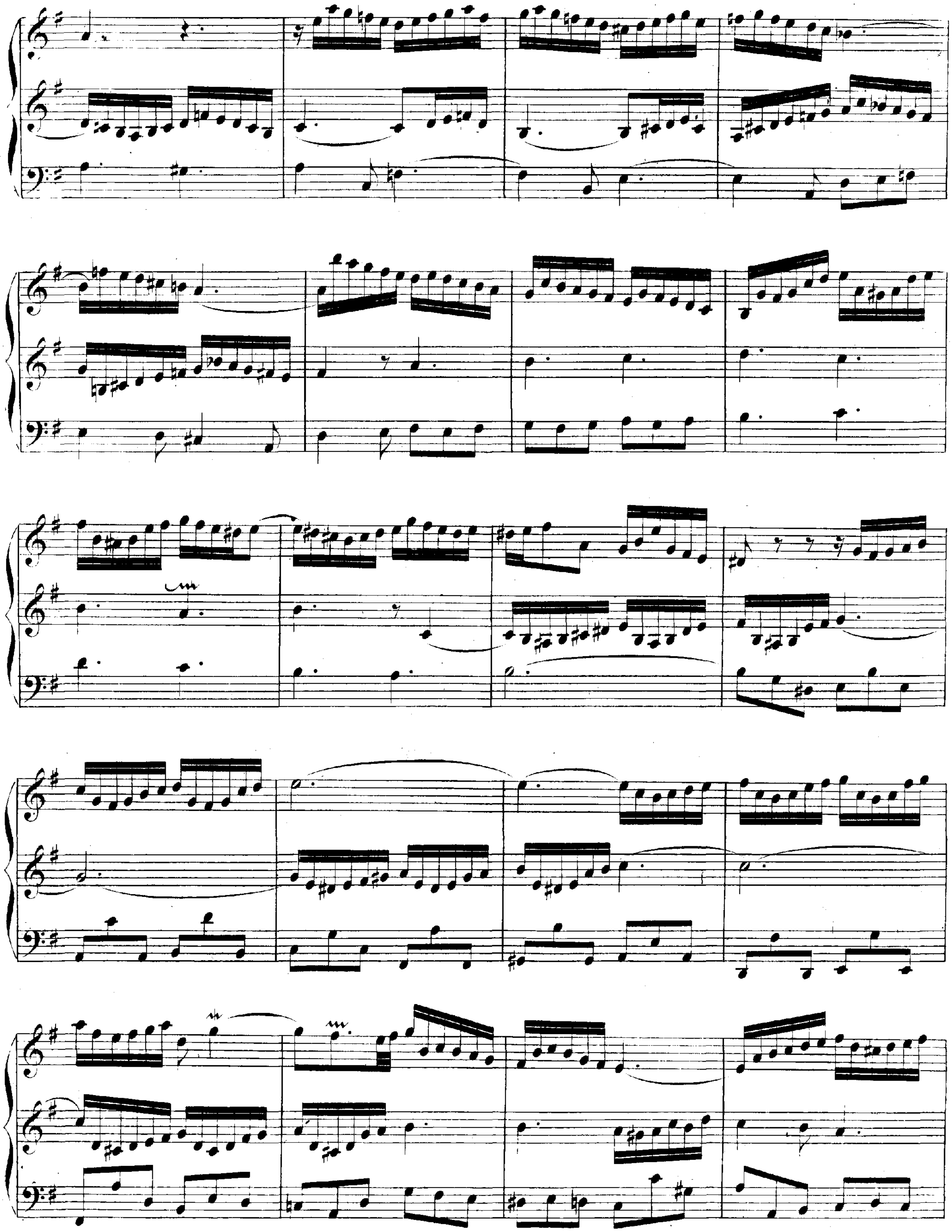
Allein Gott in der Höh' sei Ehr'. a 2 Clav. e Pedale.

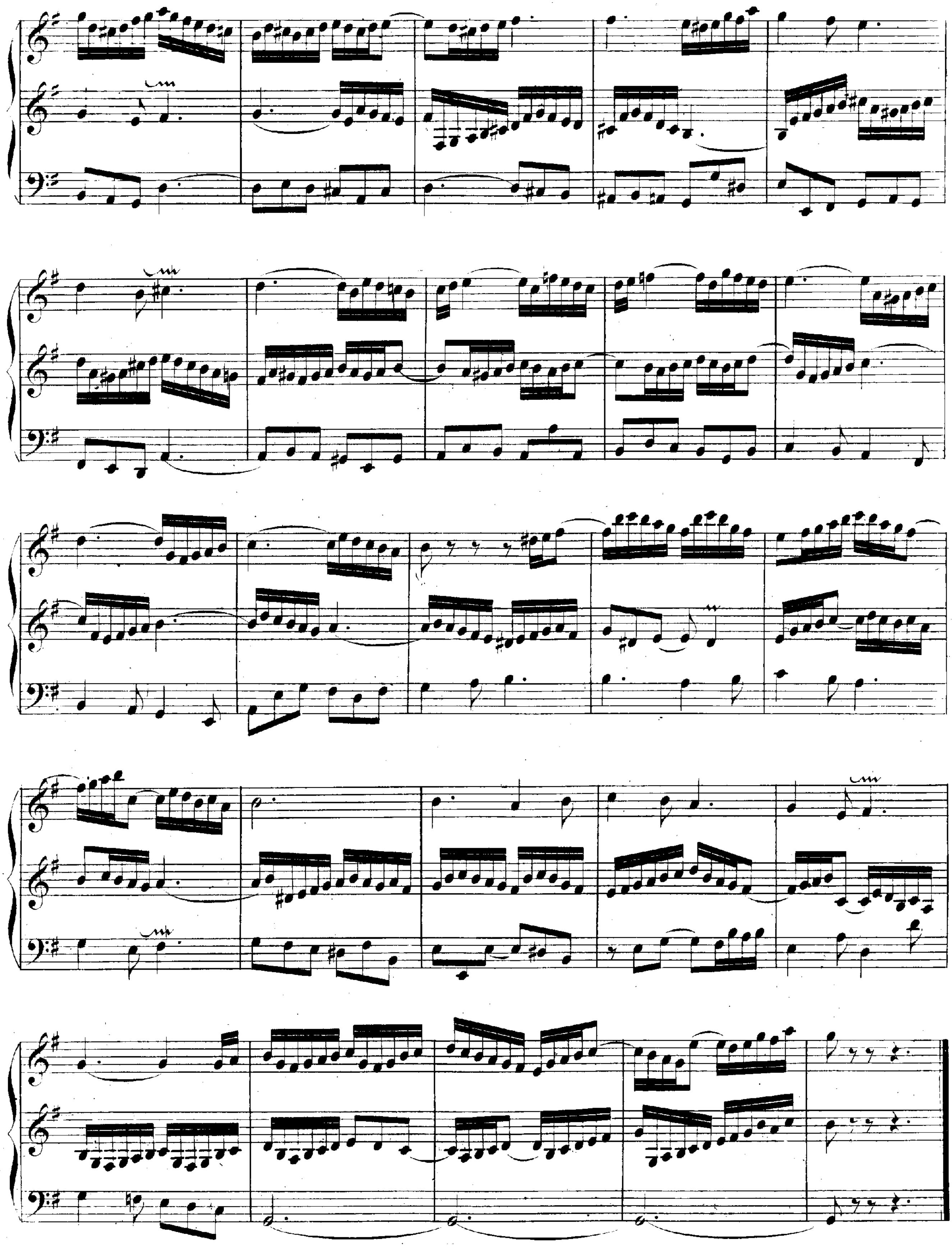




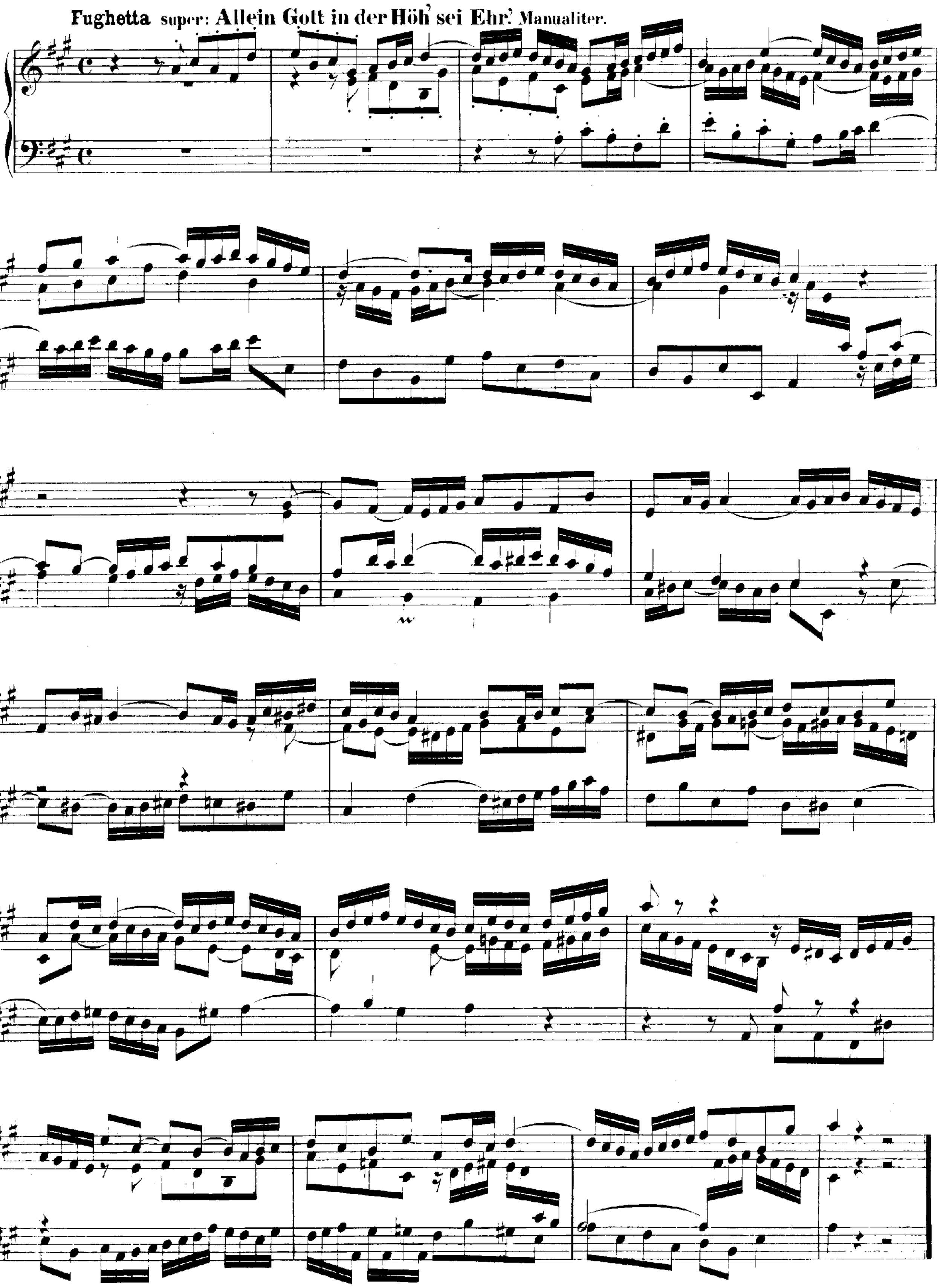




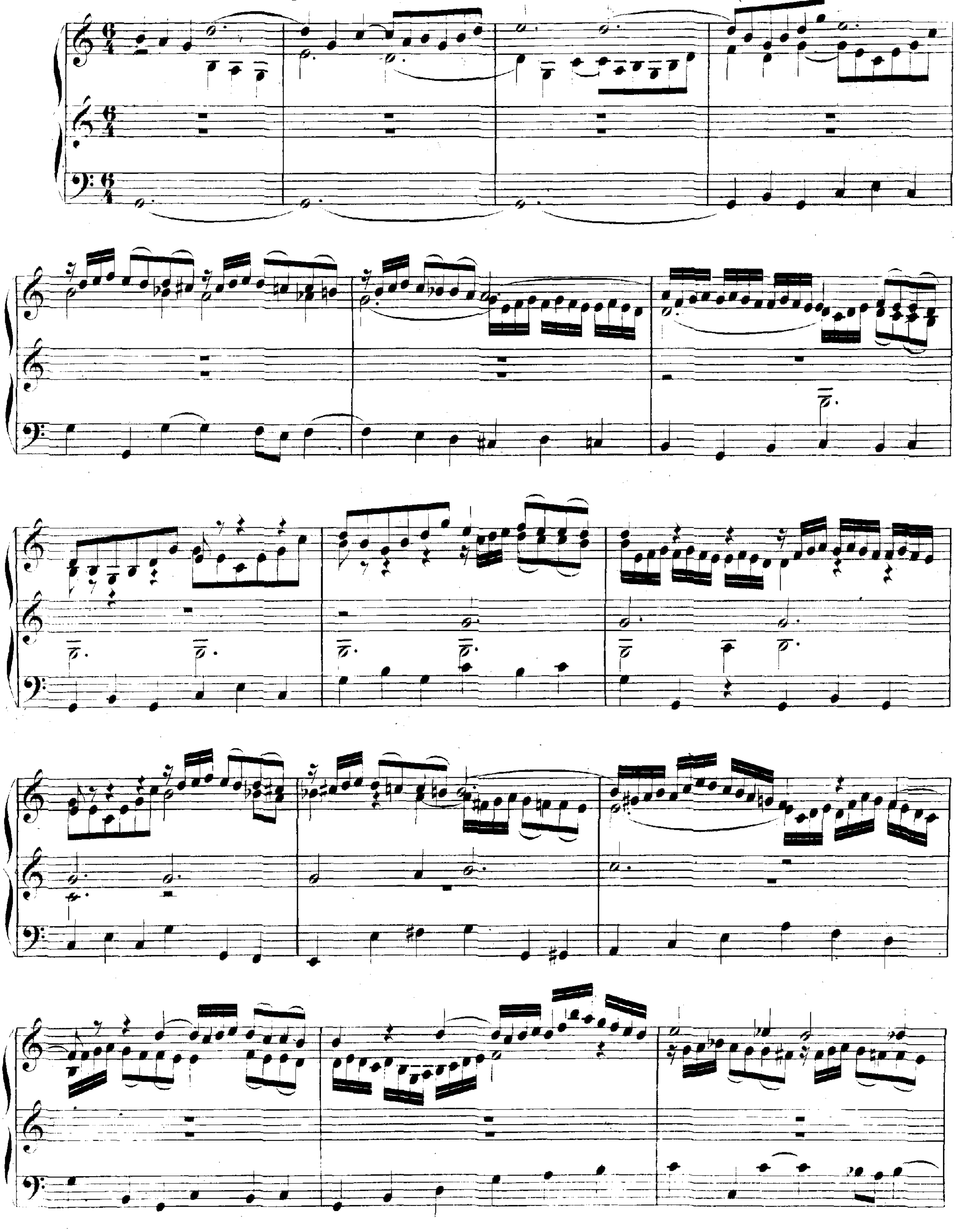


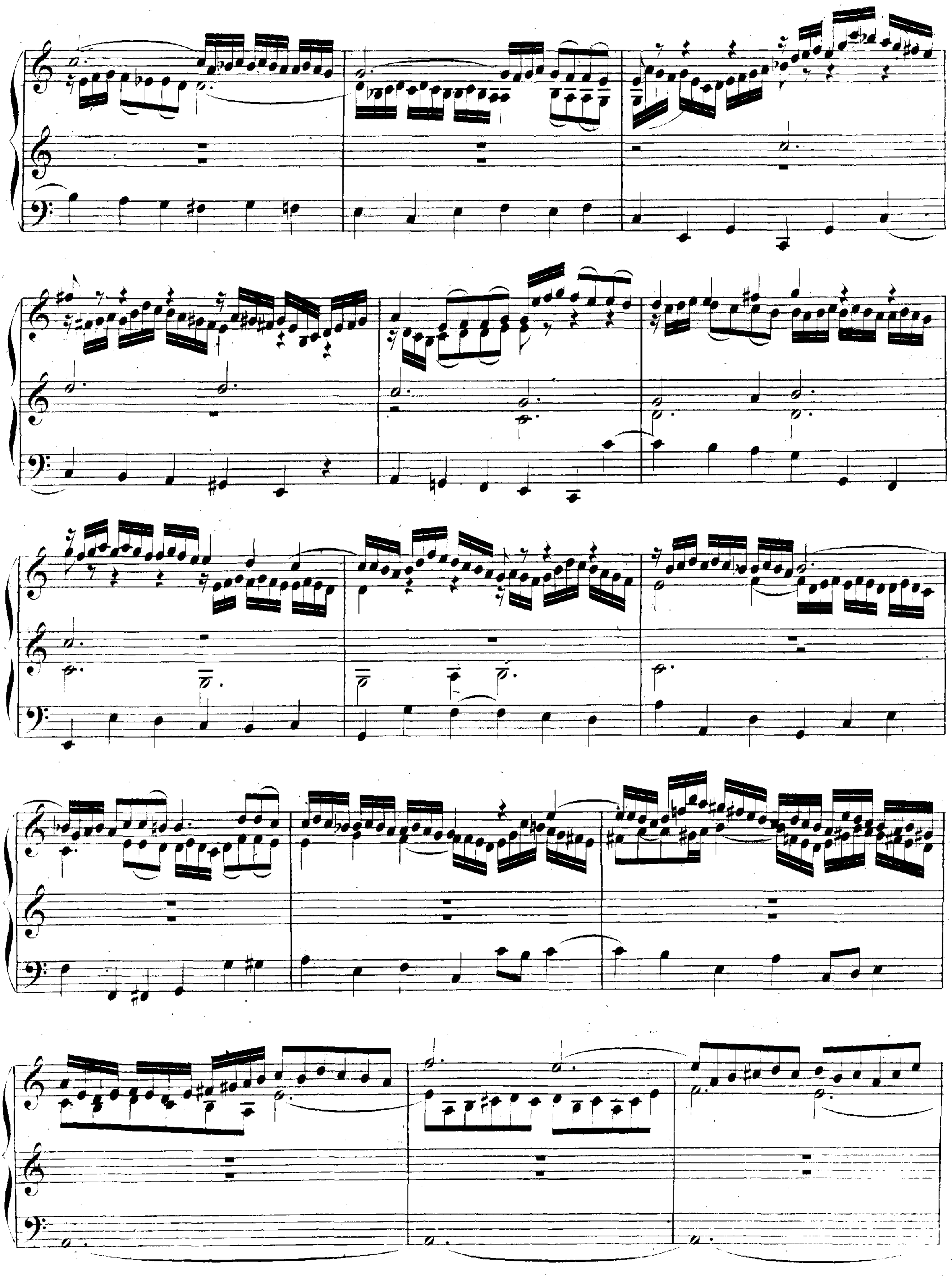


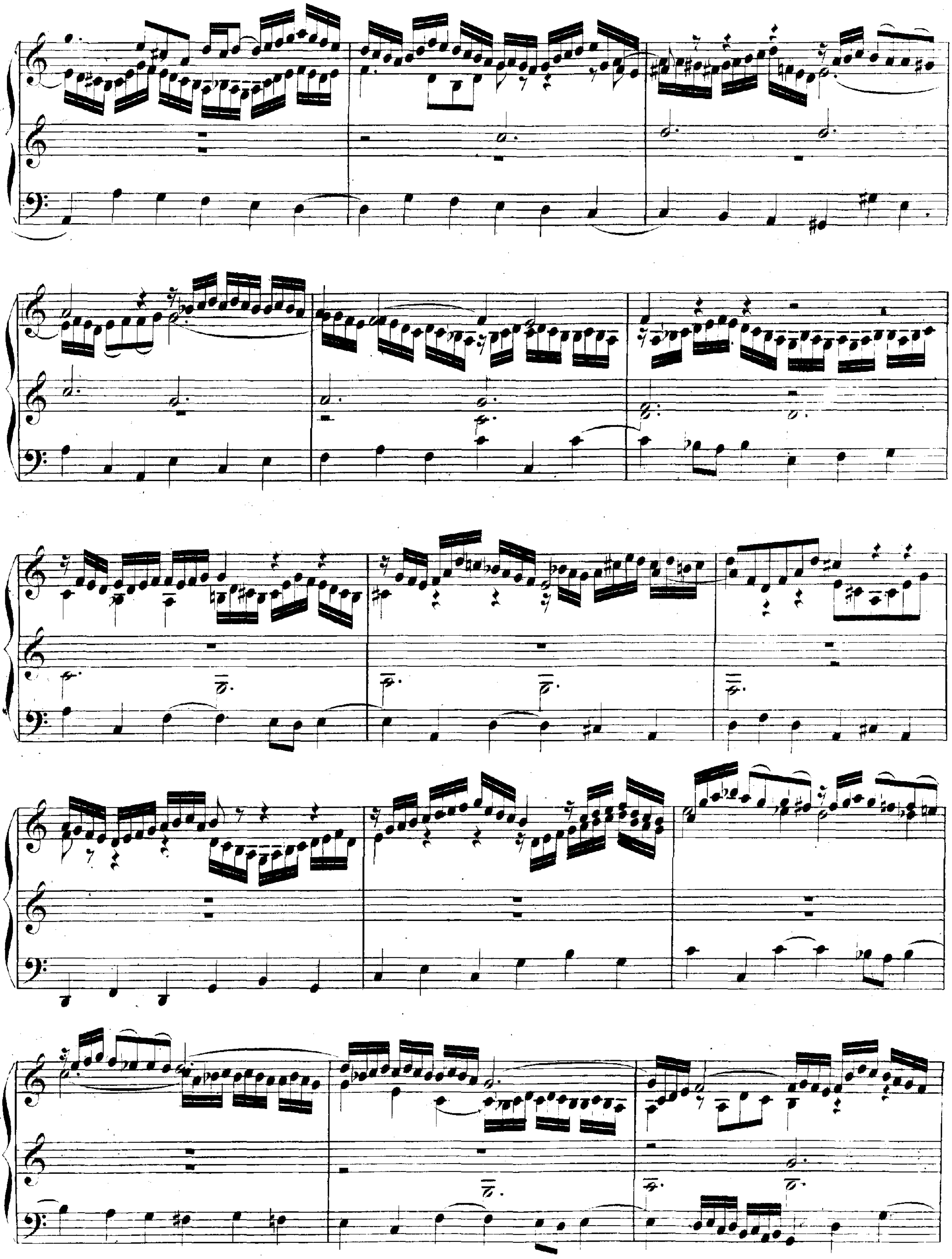
Fughetta super: **Allein Gott in der Höh' sei Ehr'.** Manualiter.

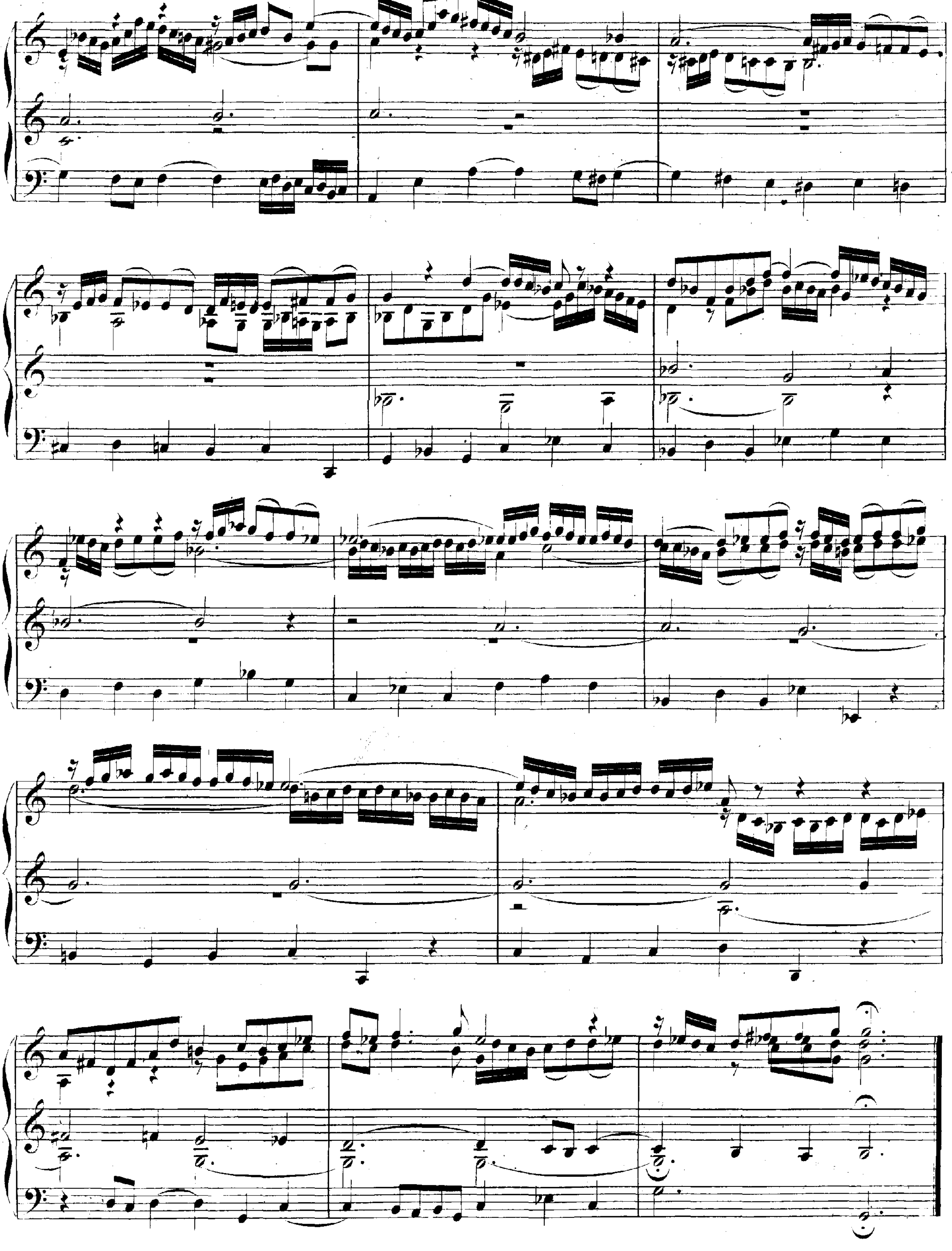


Diess sind die heil'gen zehn Gebot'. Canto fermo in Canone. a 2 Clav. e Pedale.

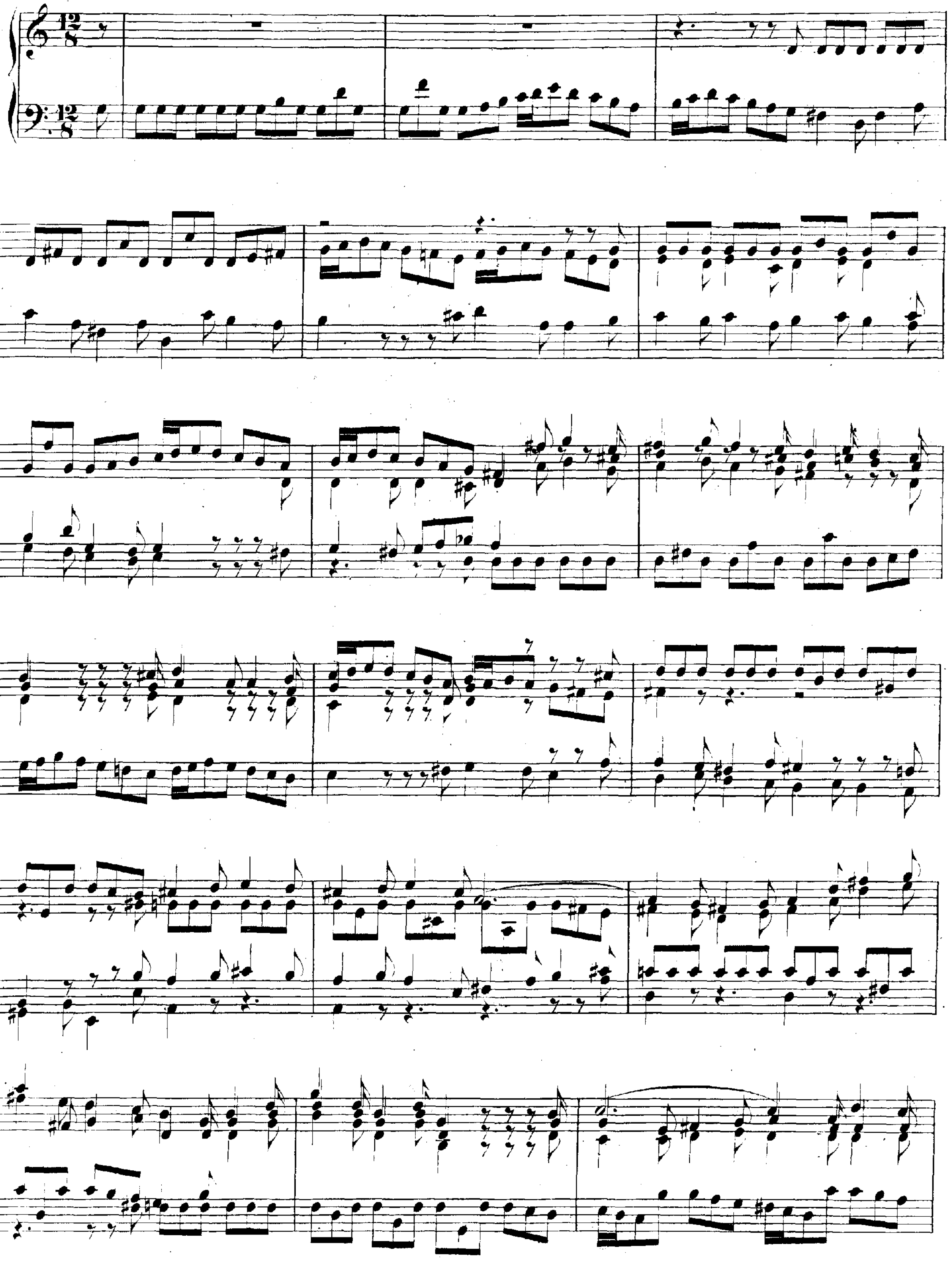


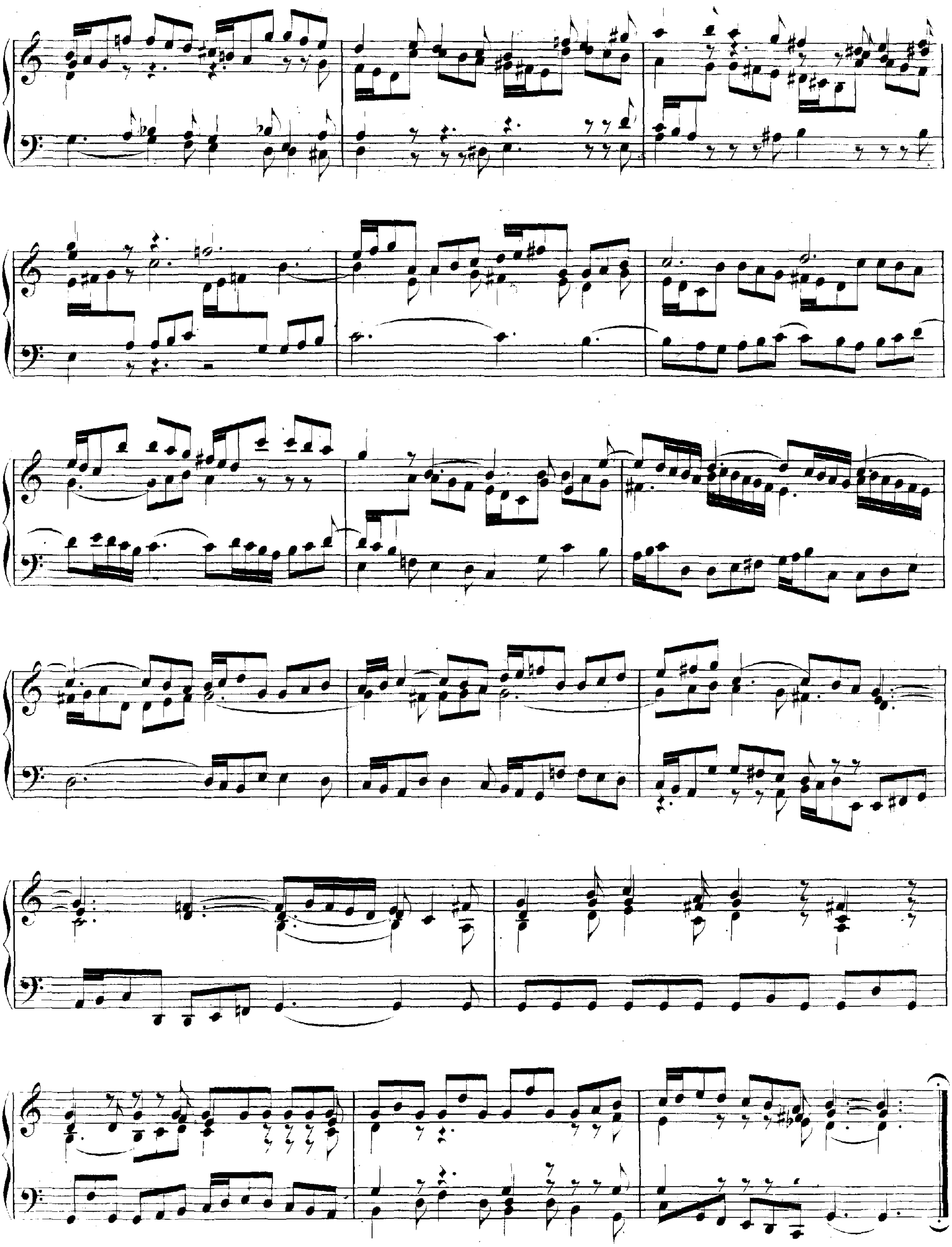




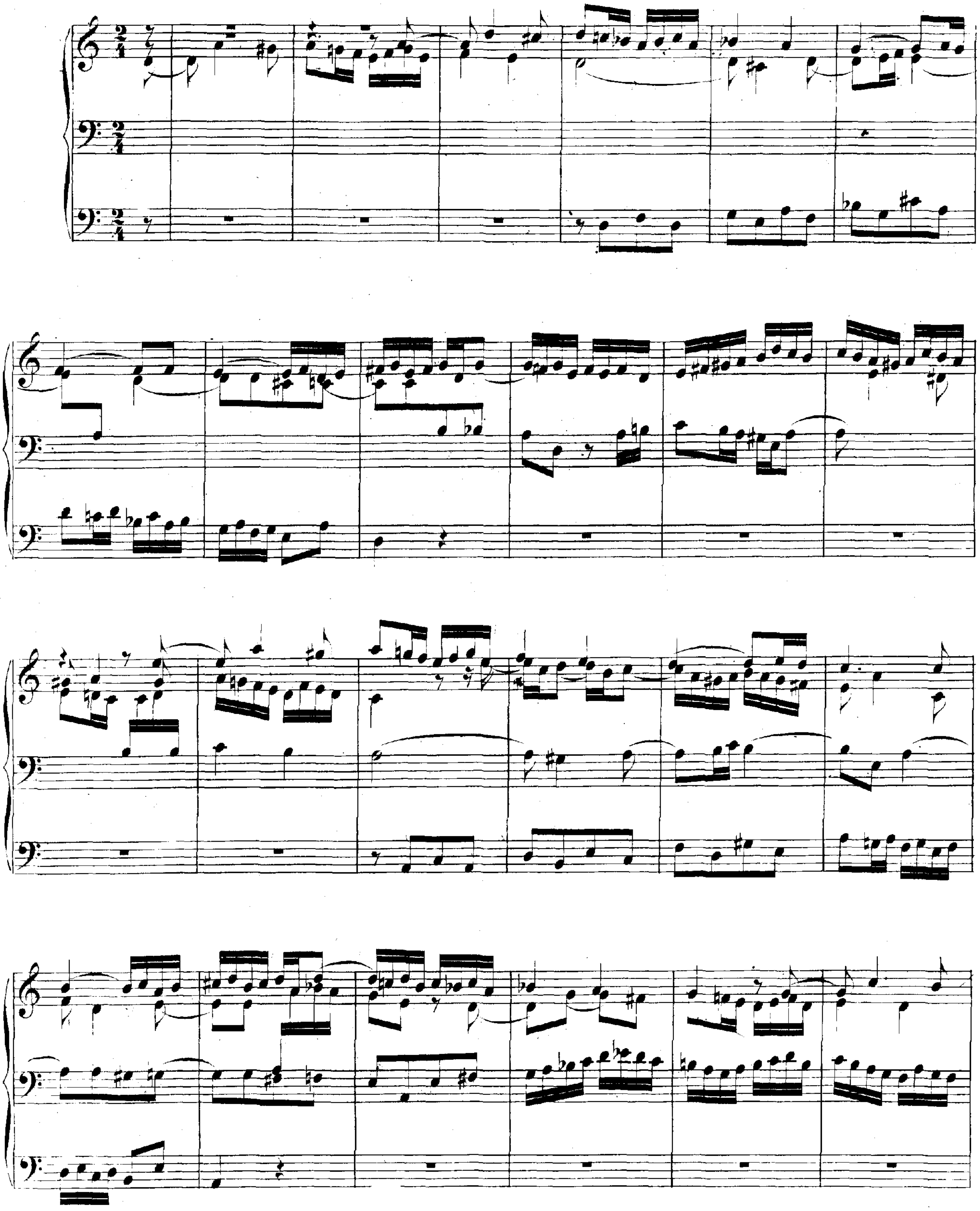


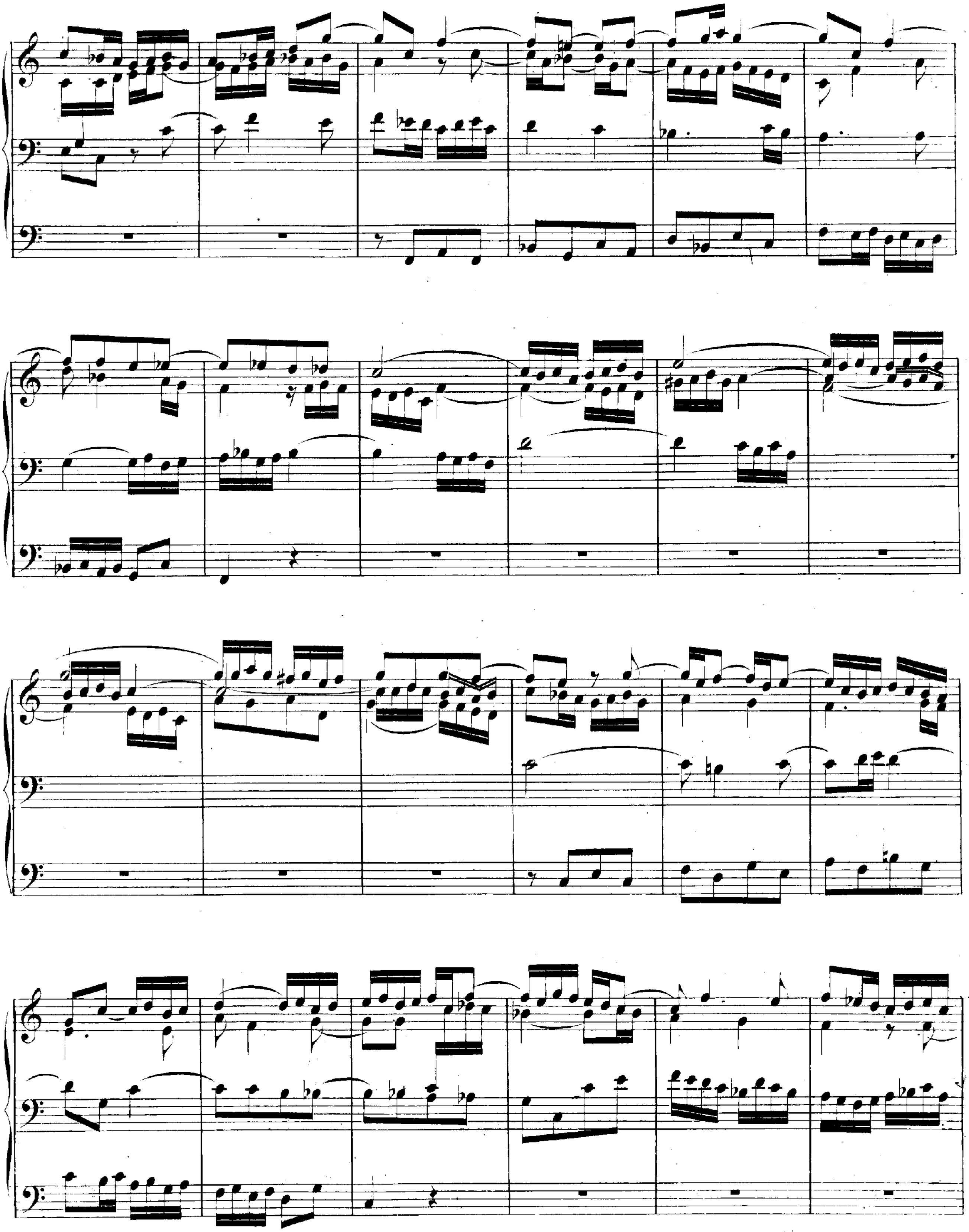
Fughetta super: **Diess sind die heil'gen zehn Gebot'.** Manualiter.

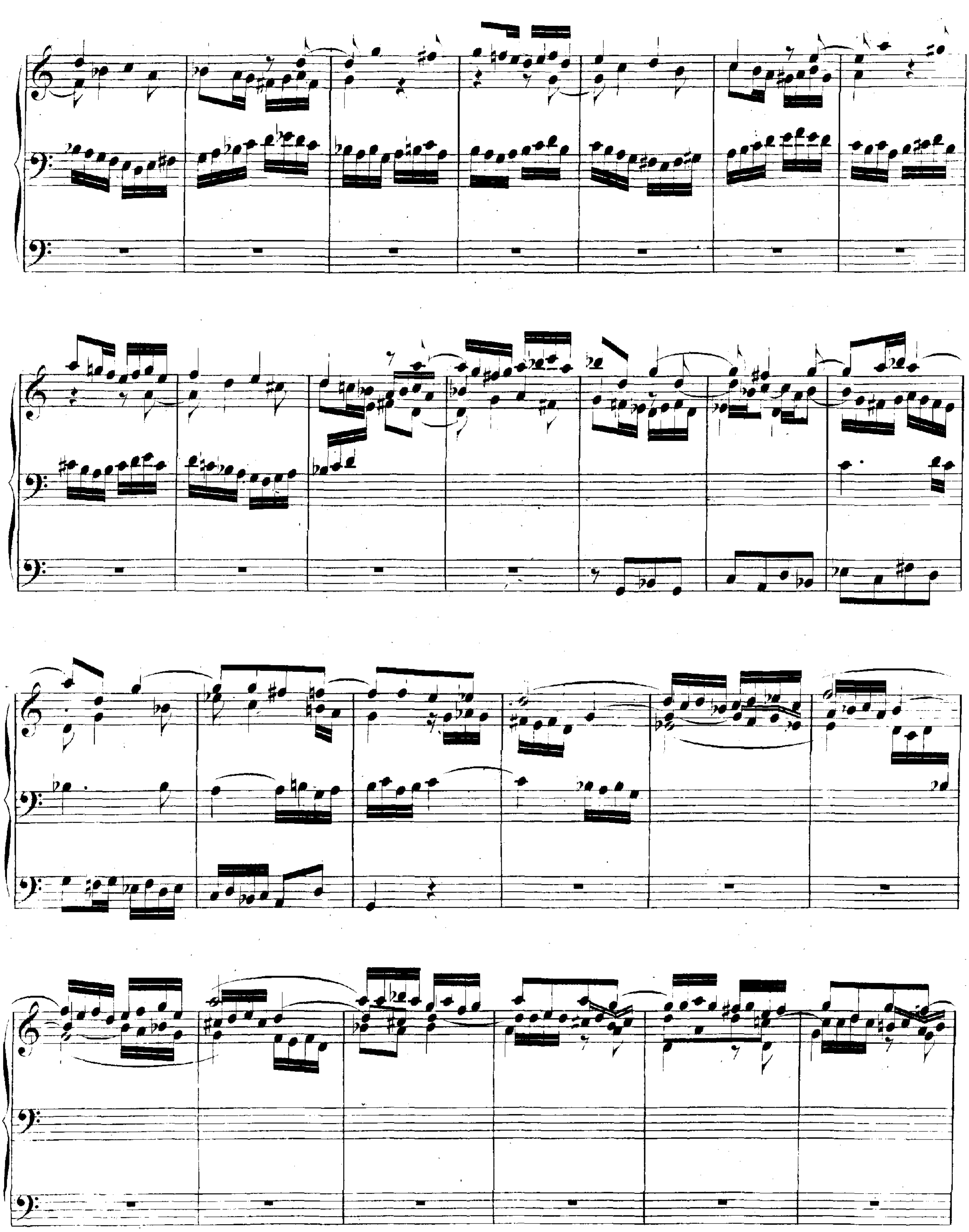


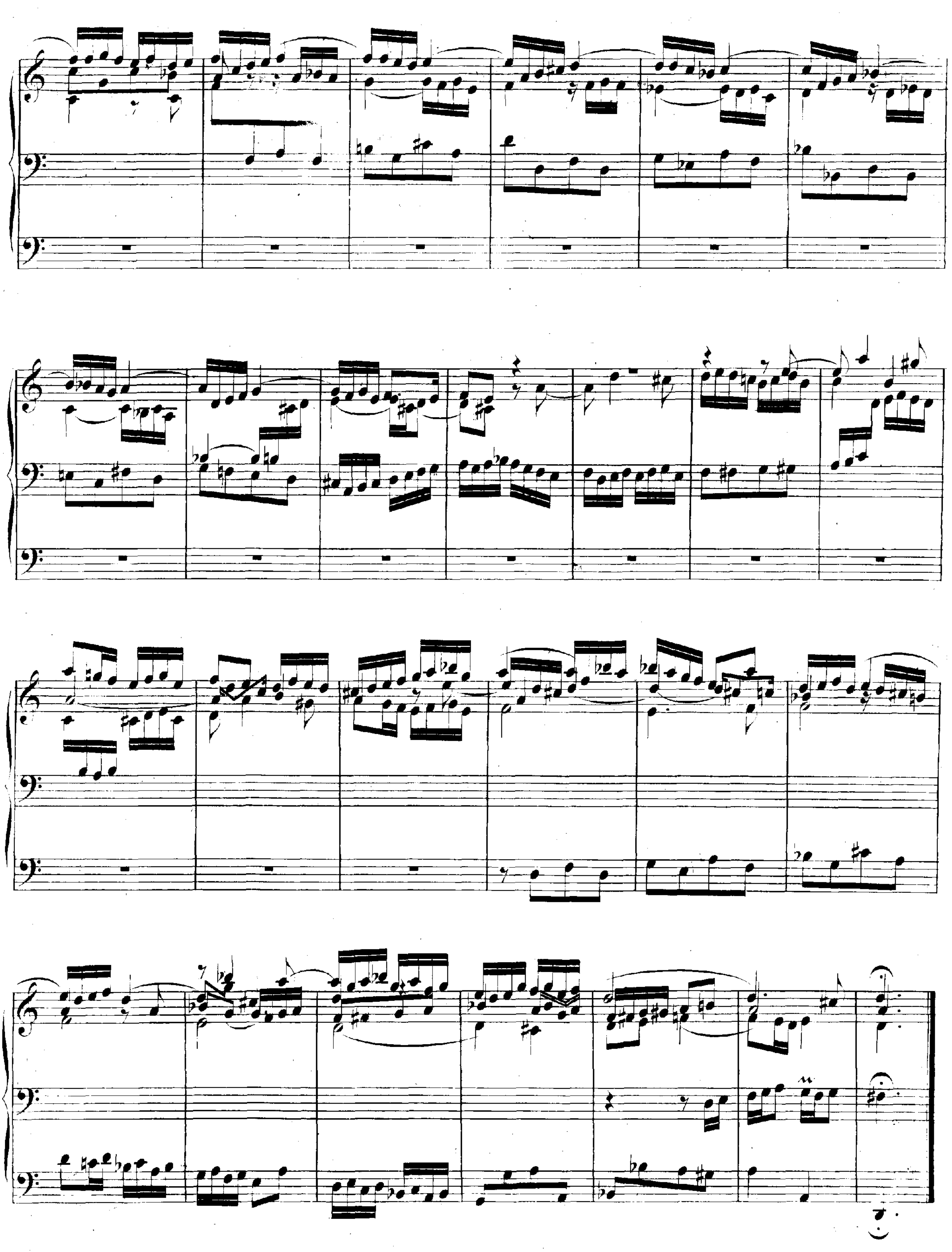


Wir glauben all' an einen Gott. In Organo pleno.

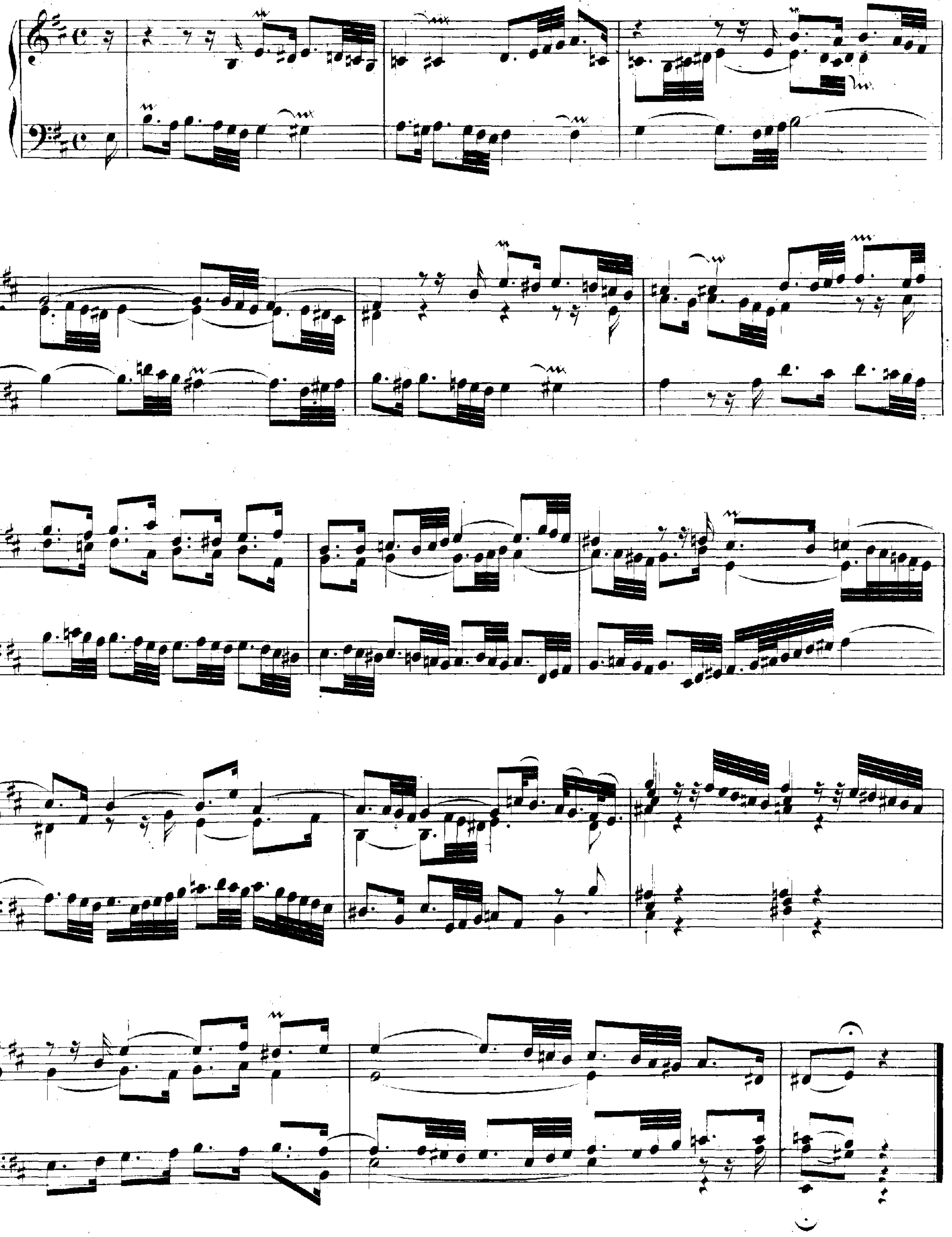




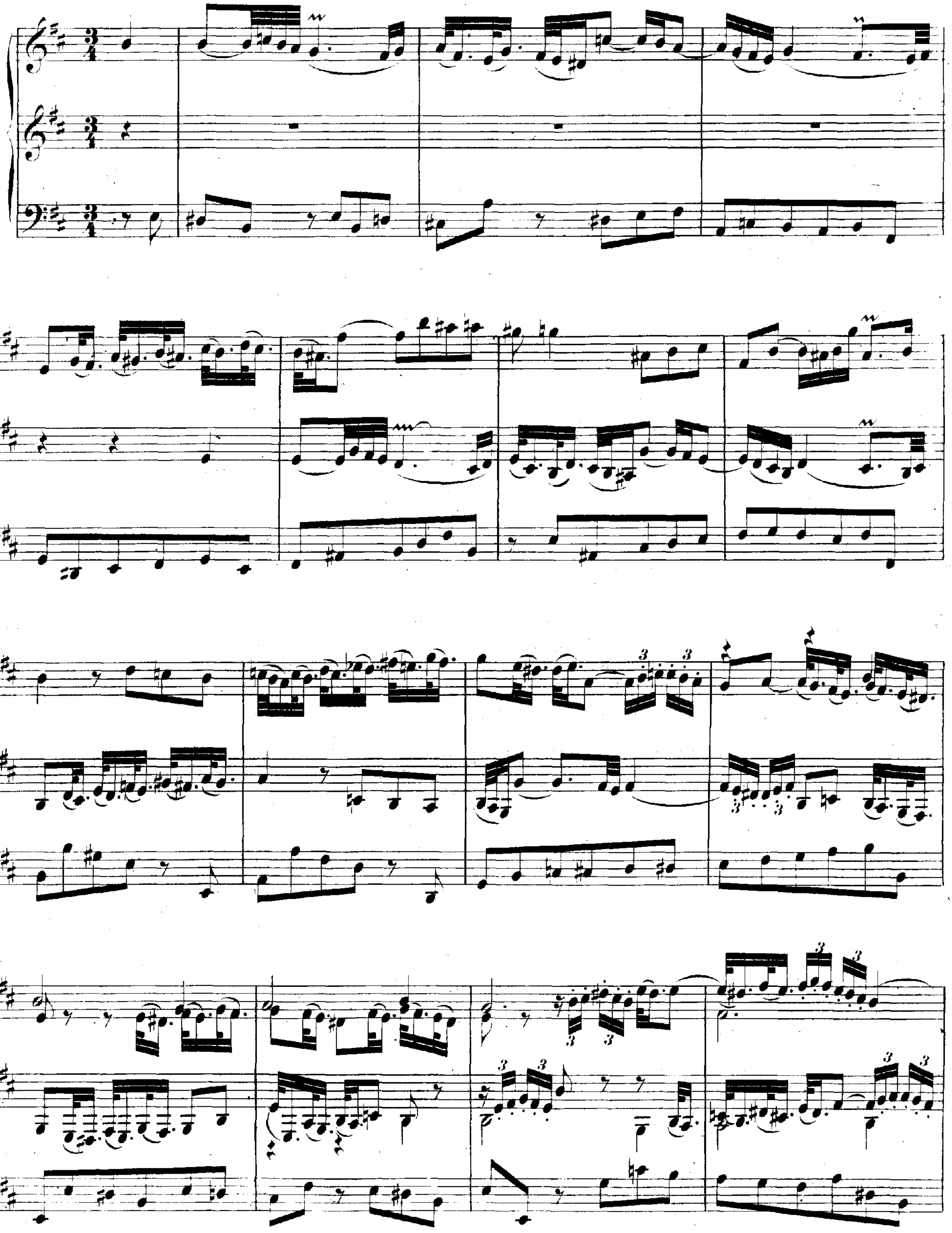


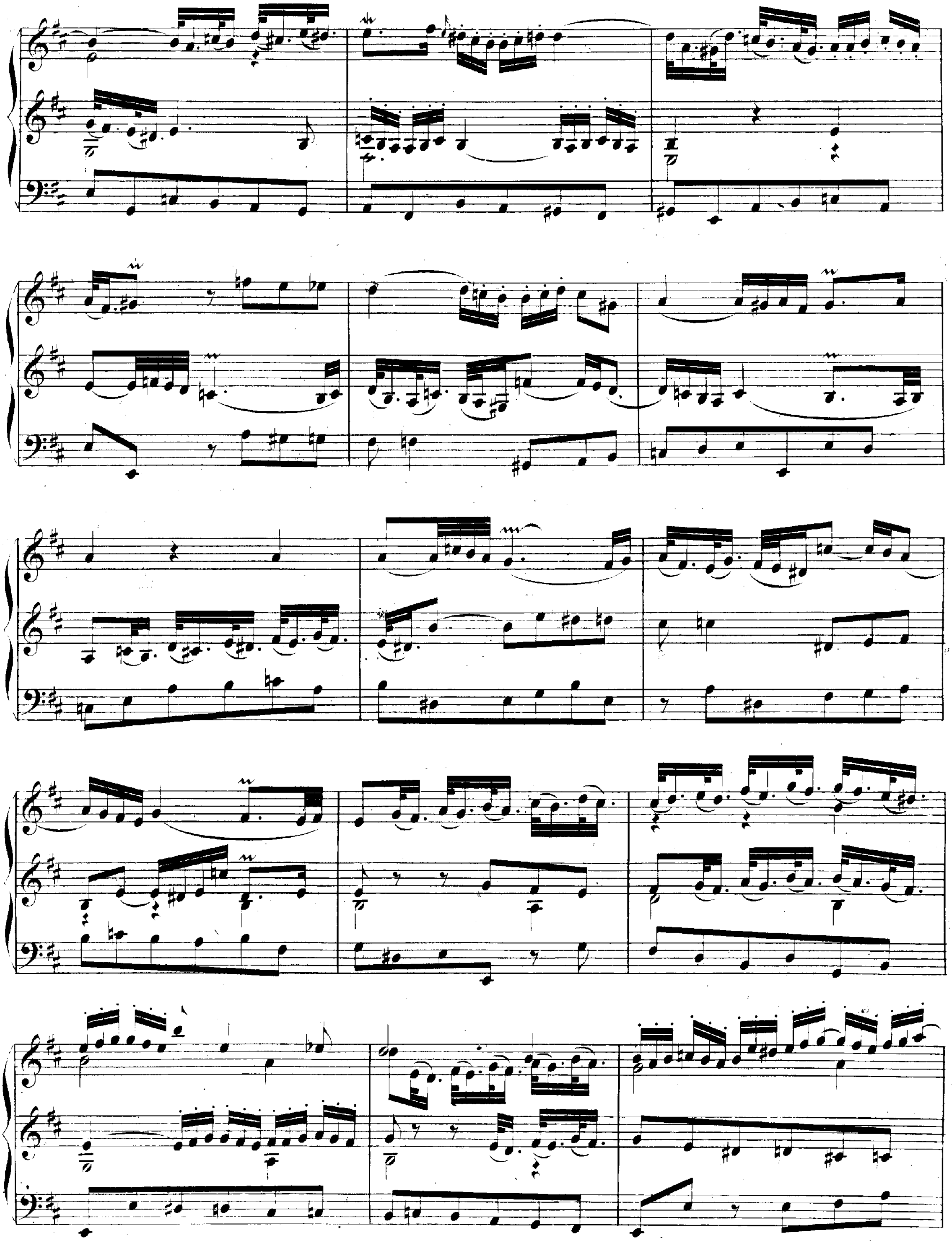


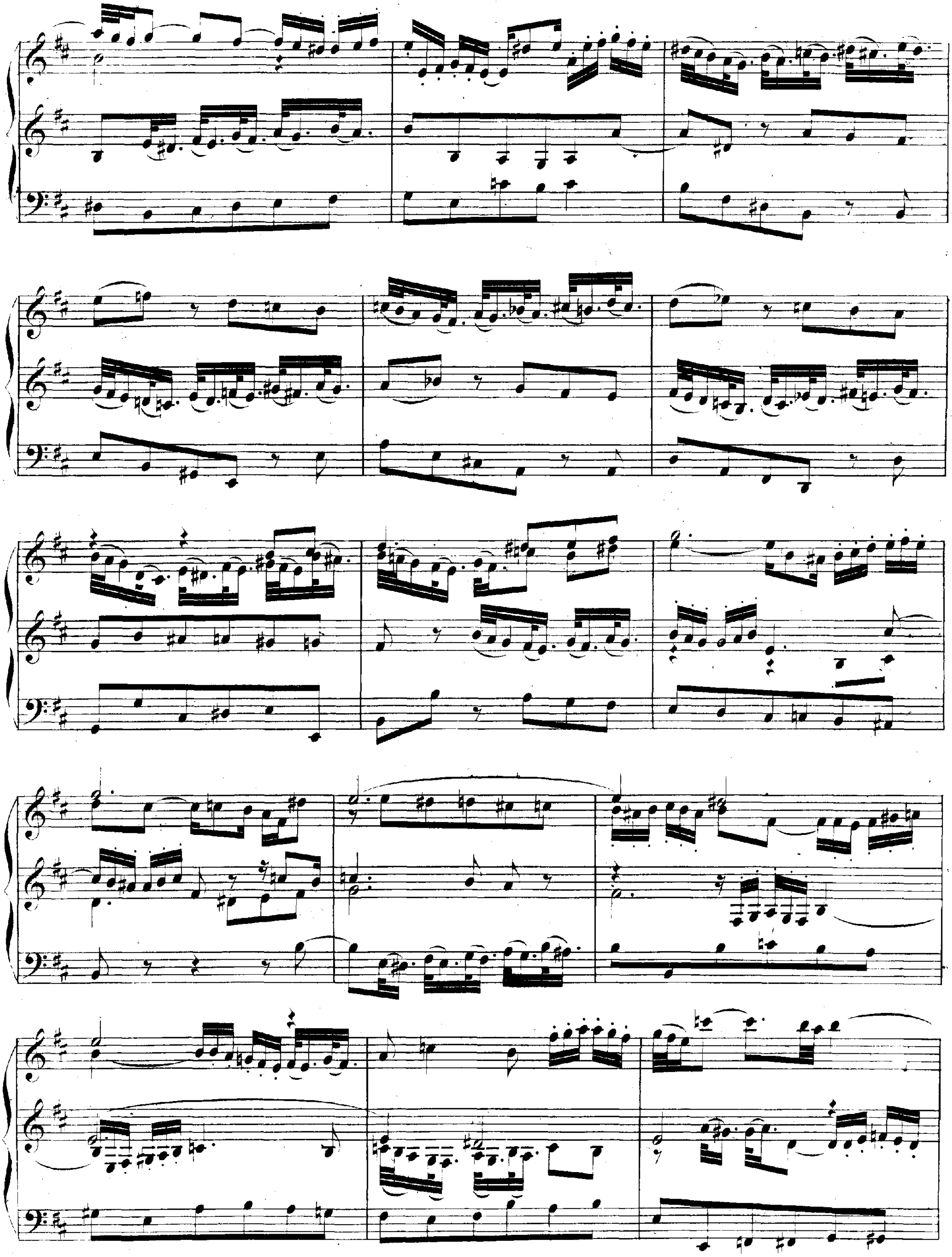
Fughetta super: **Wir glauben all' an einen Gott.** Manualiter.

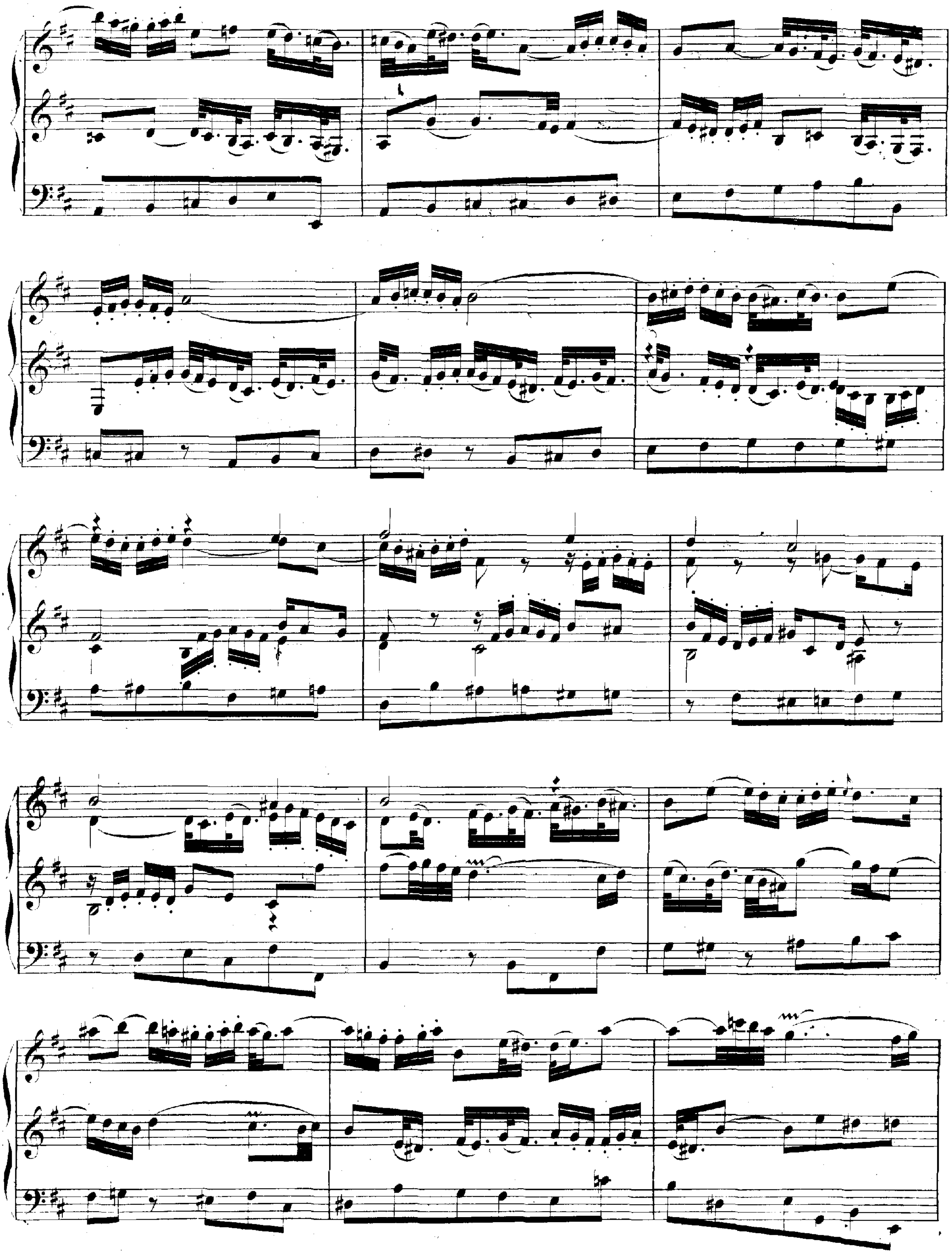


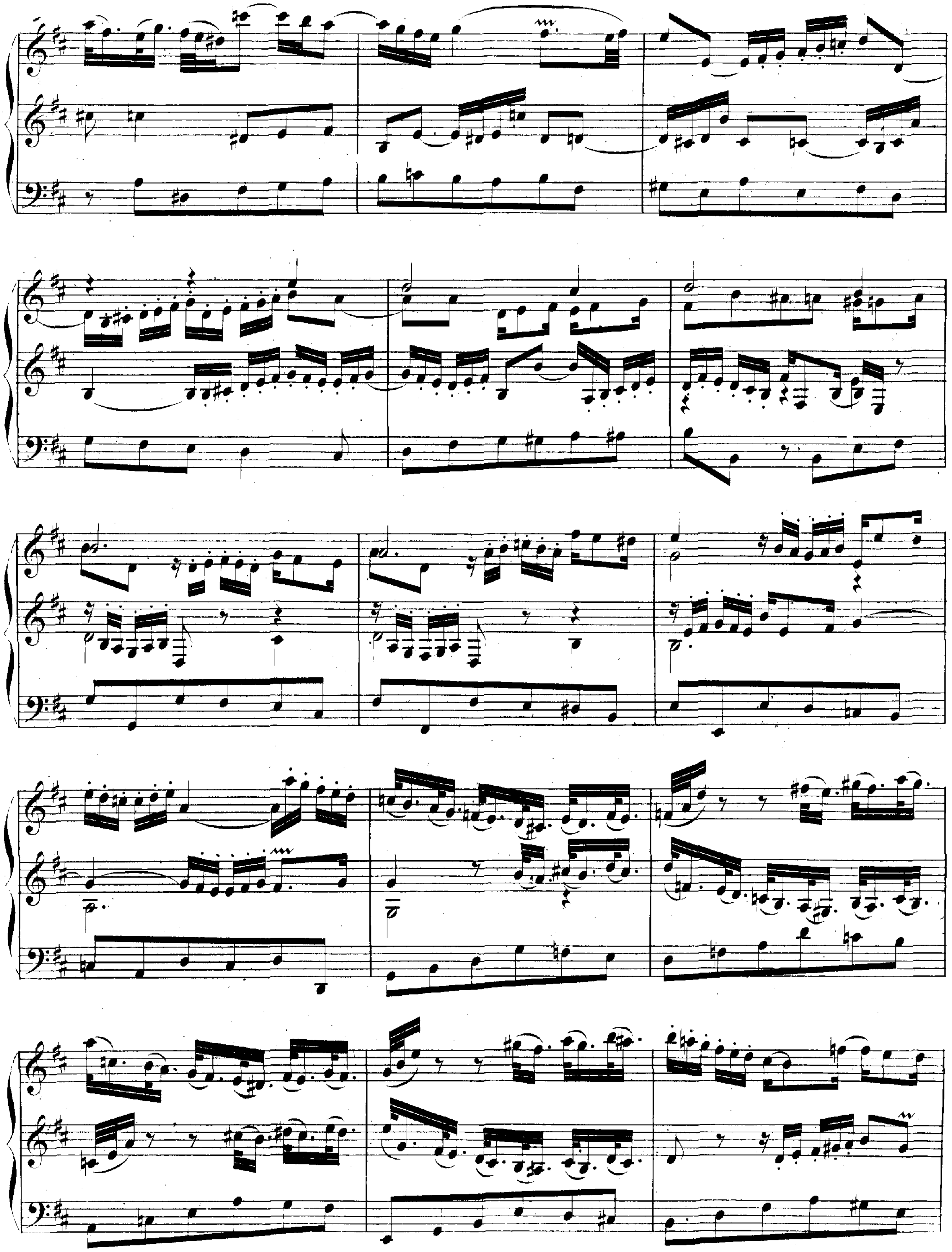
Vater unser im Himmelreich. Canto fermo in Canone. a 2 Clav. e Pedale.

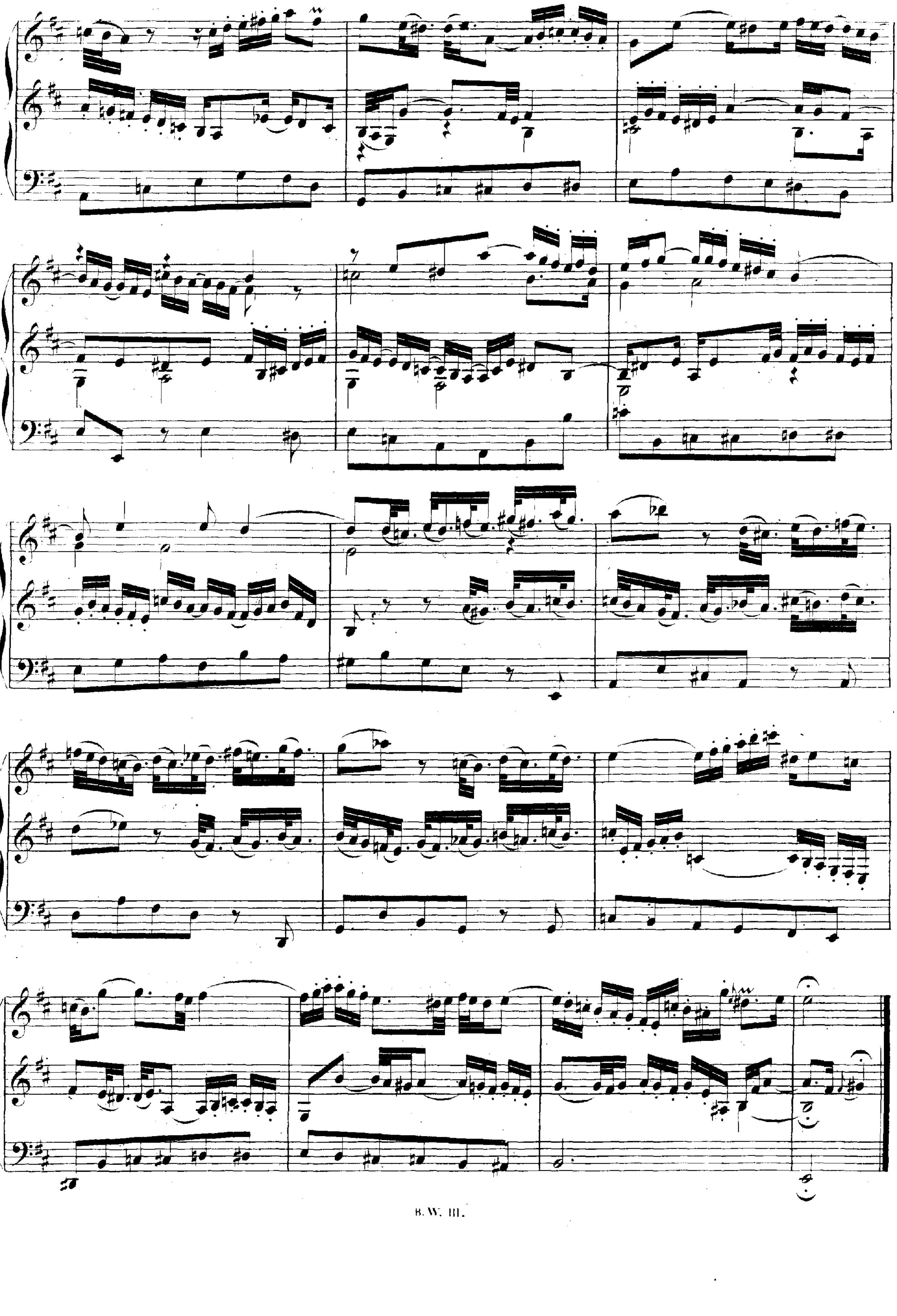




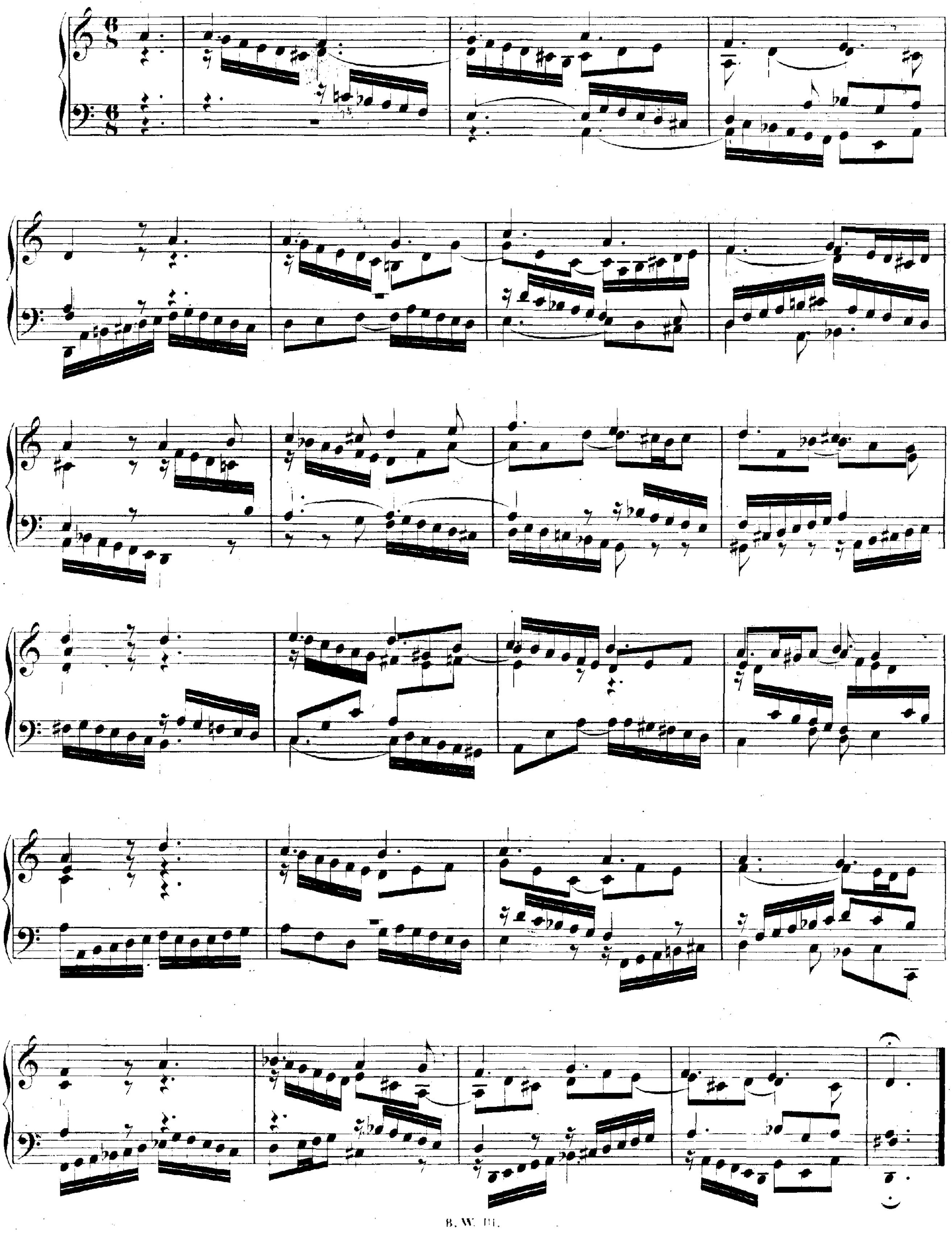




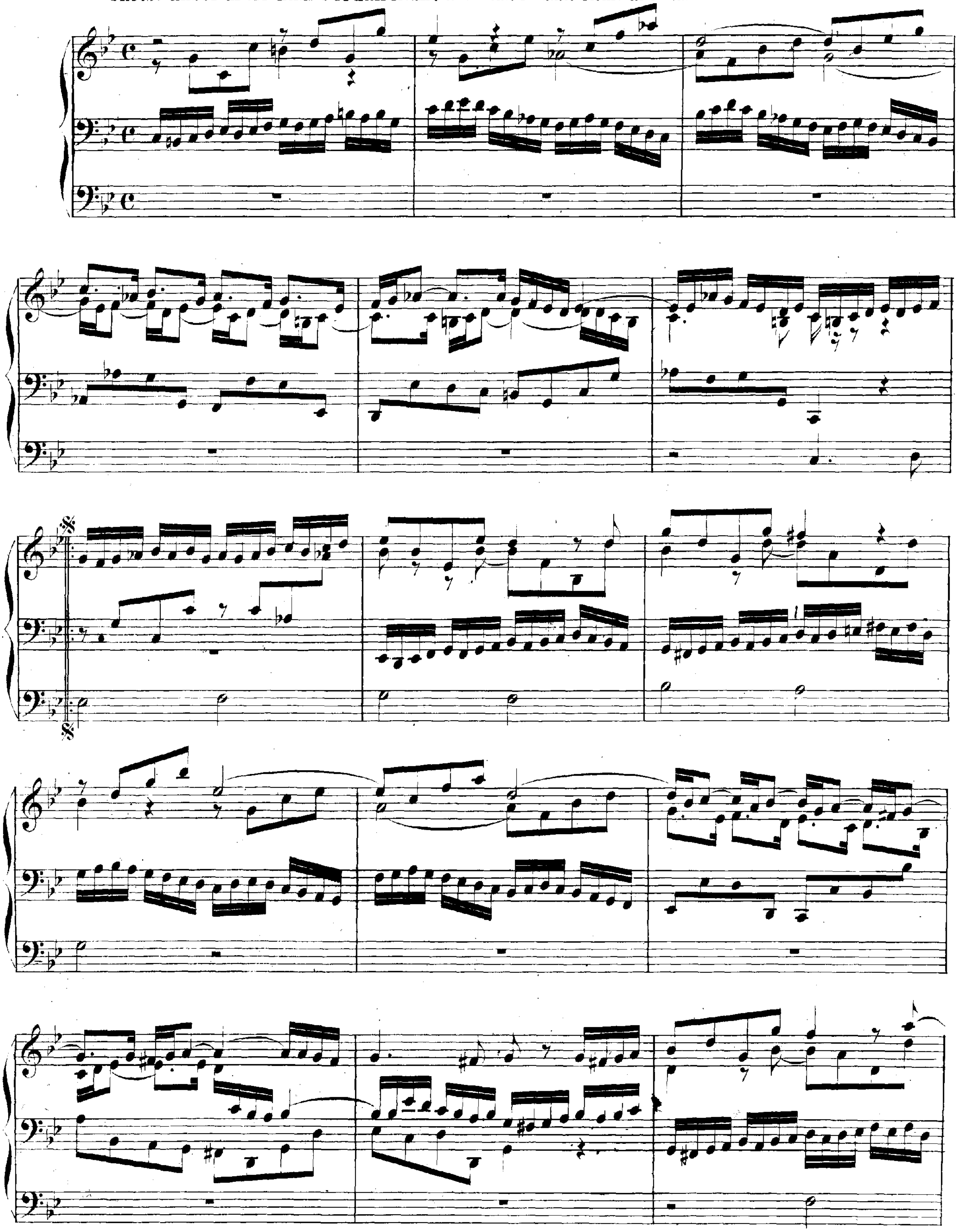


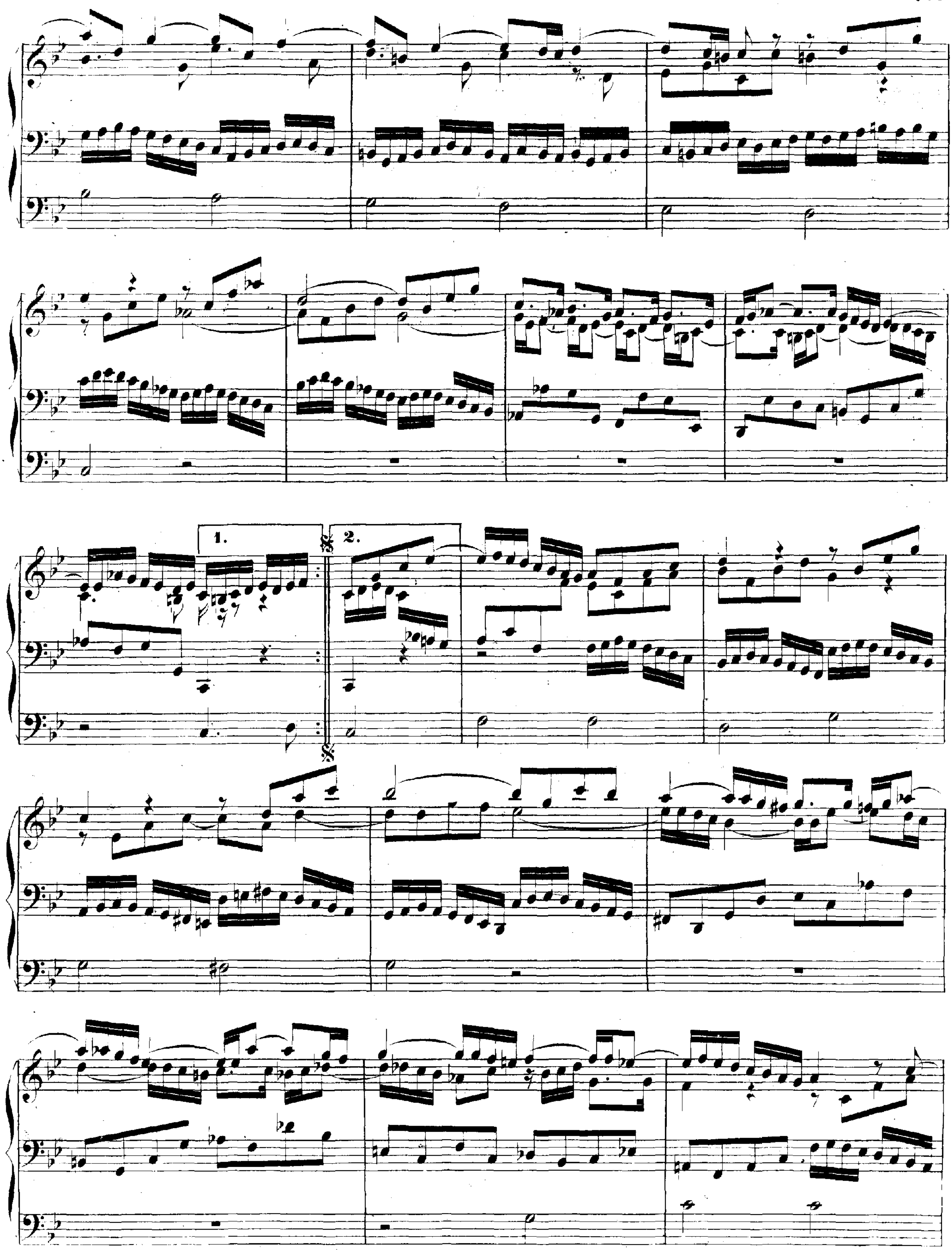


Vater unser im Himmelreich. Alio modo. Manualiter.



Christ unser Herr zum Jordan kam. a 2 Clav. e Canto fermo in Pedale.

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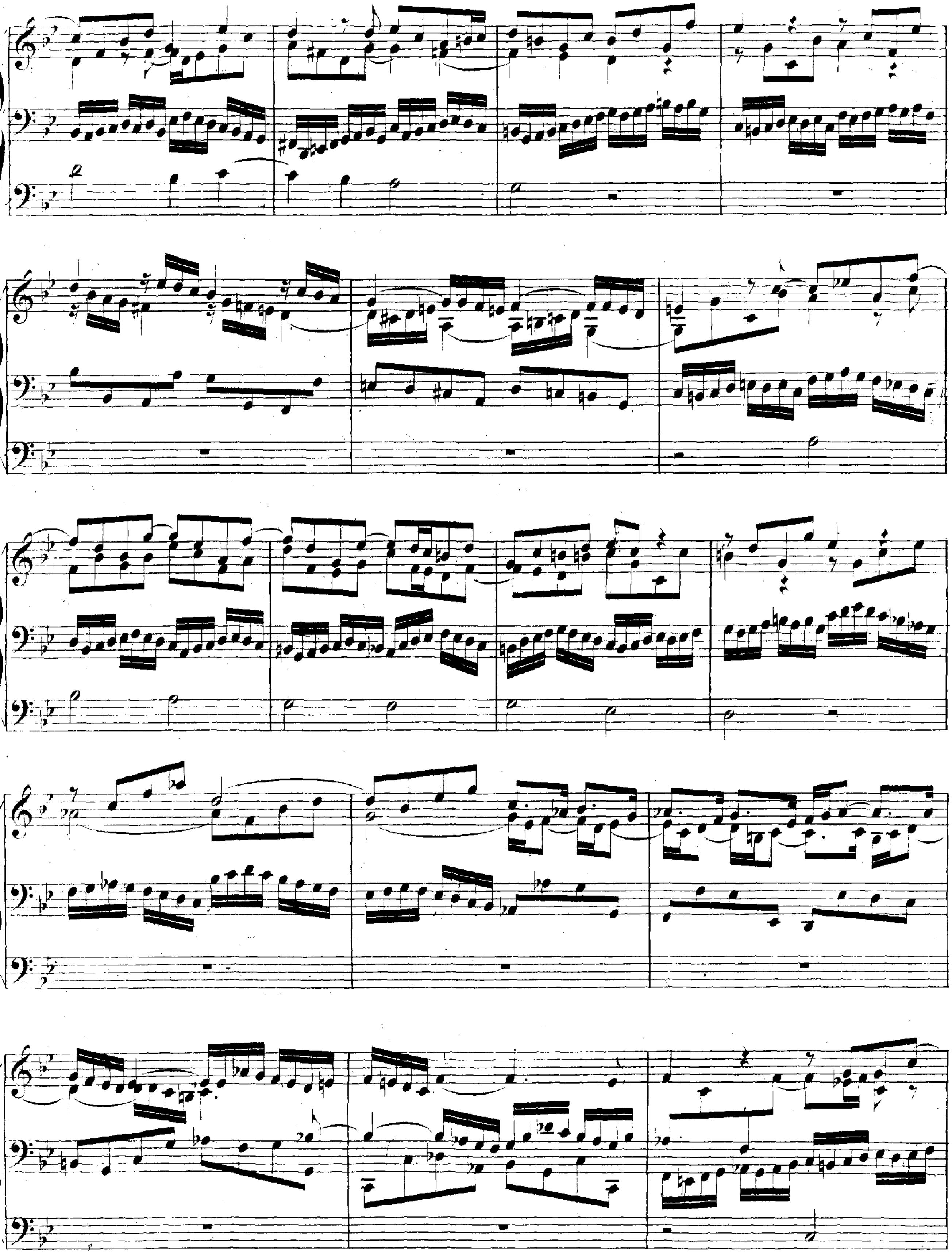
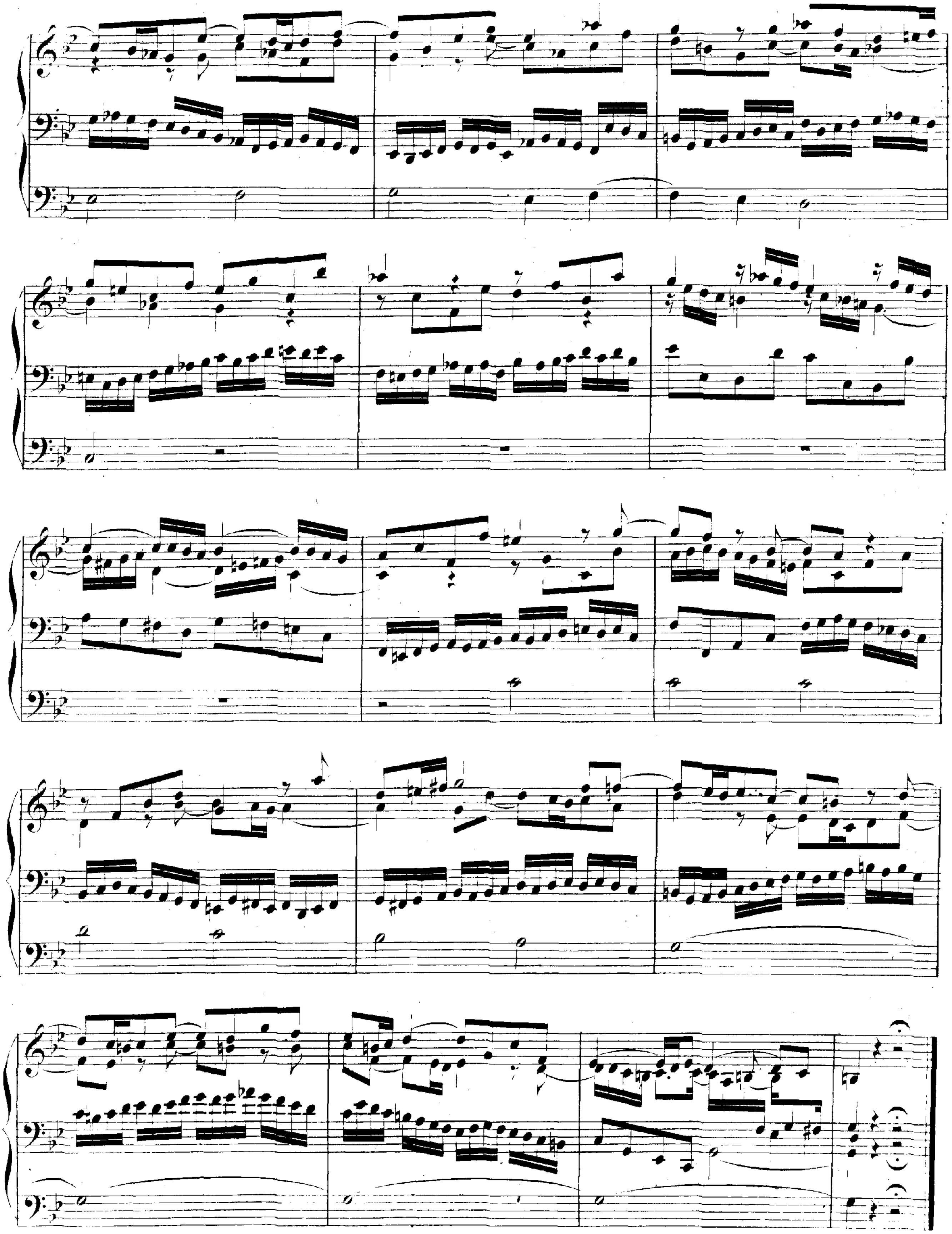
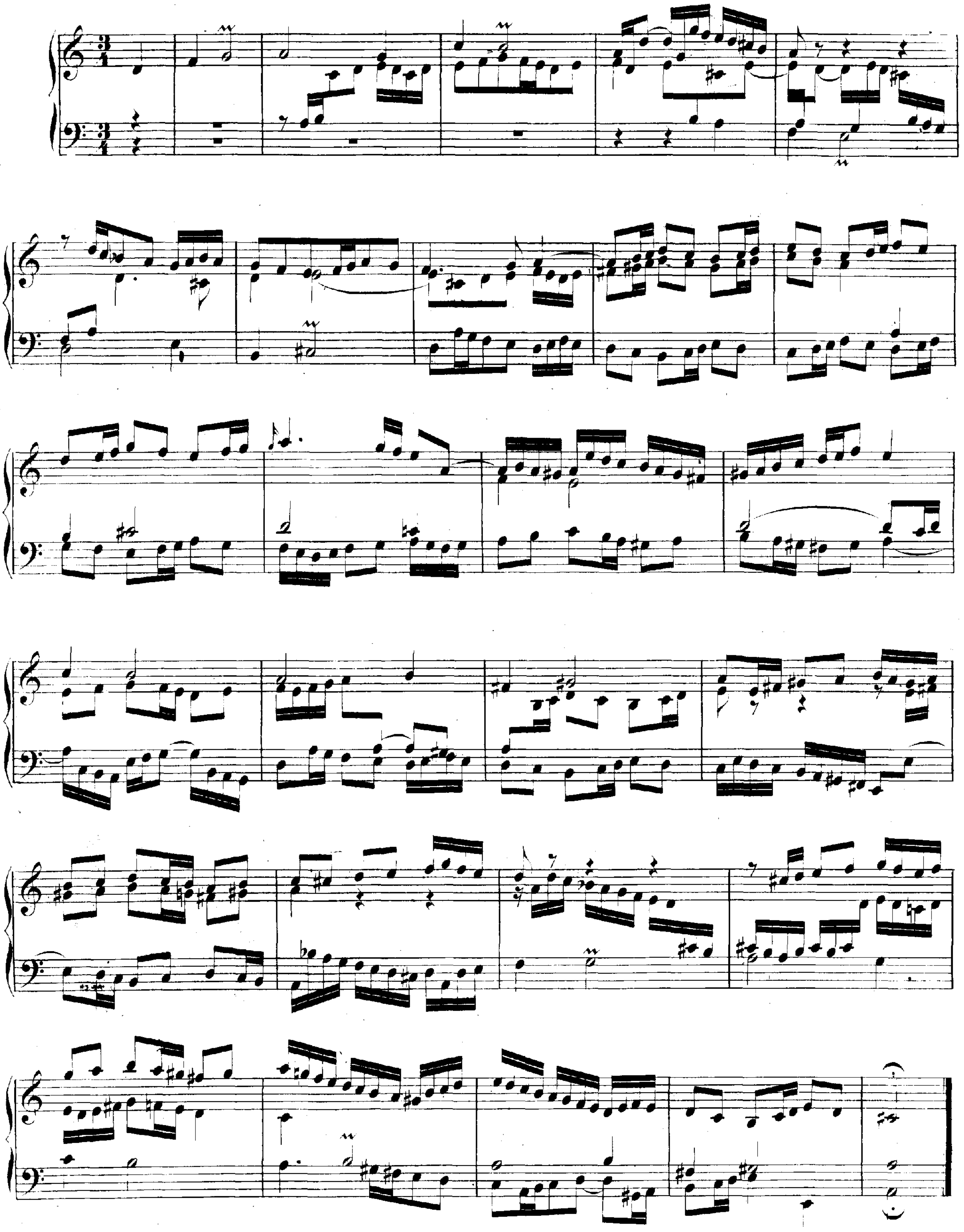
2.

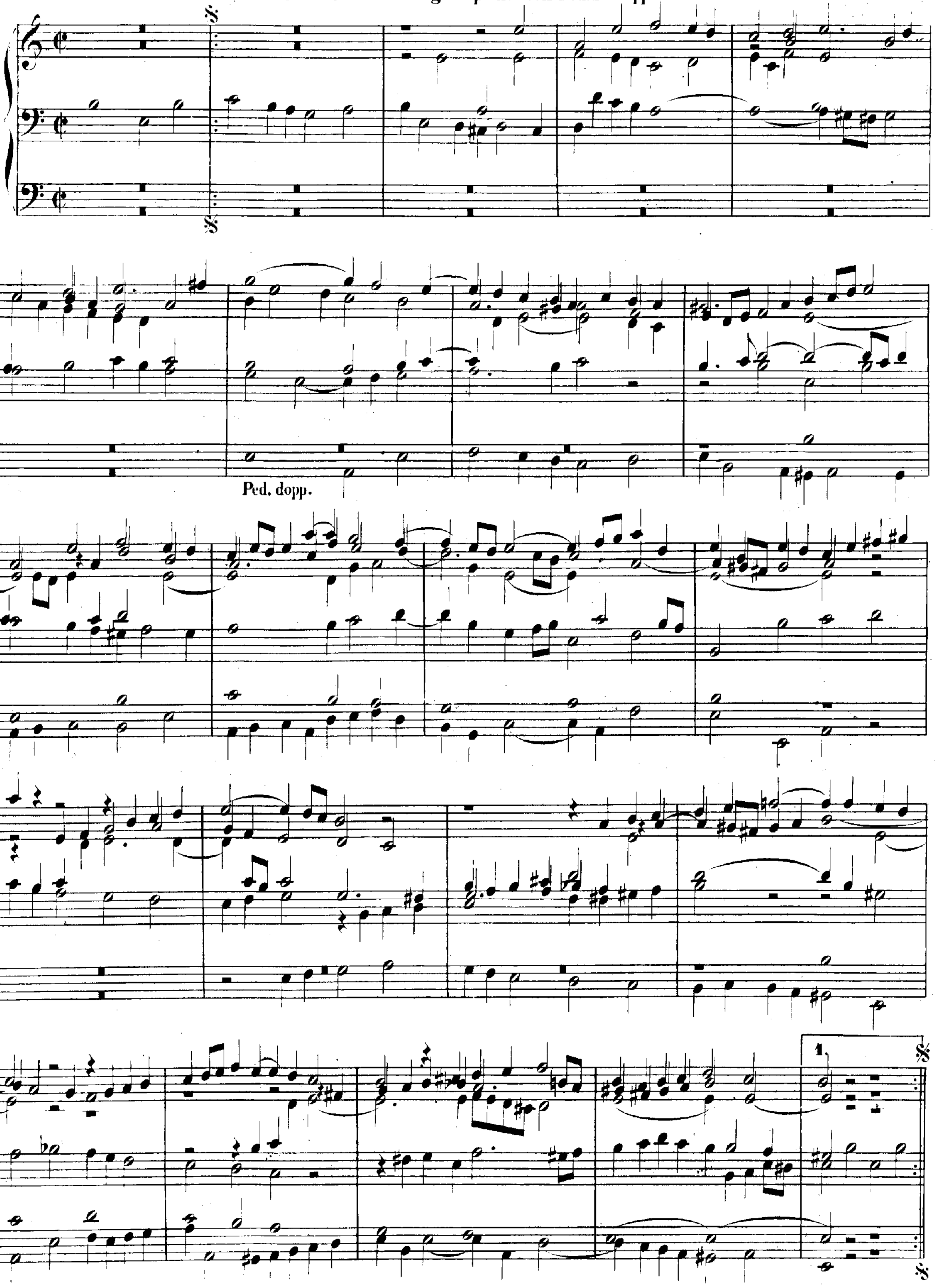




Christ unser Herr zum Jordan kam. Alio modo. Manualiter.



Aus tiefer Noth schrei' ich zu dir. a 6. In Organo pieno con Pedale doppio.



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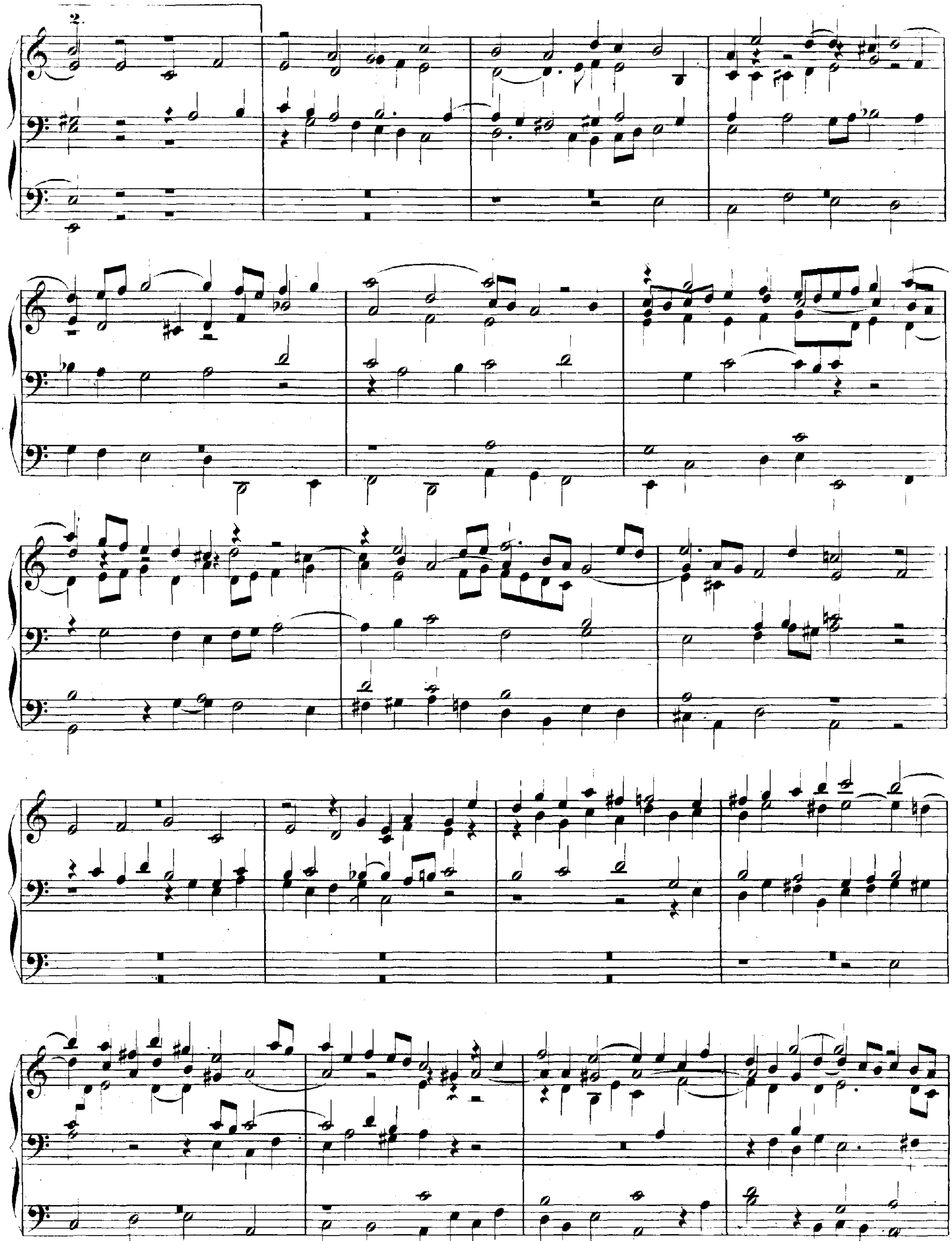
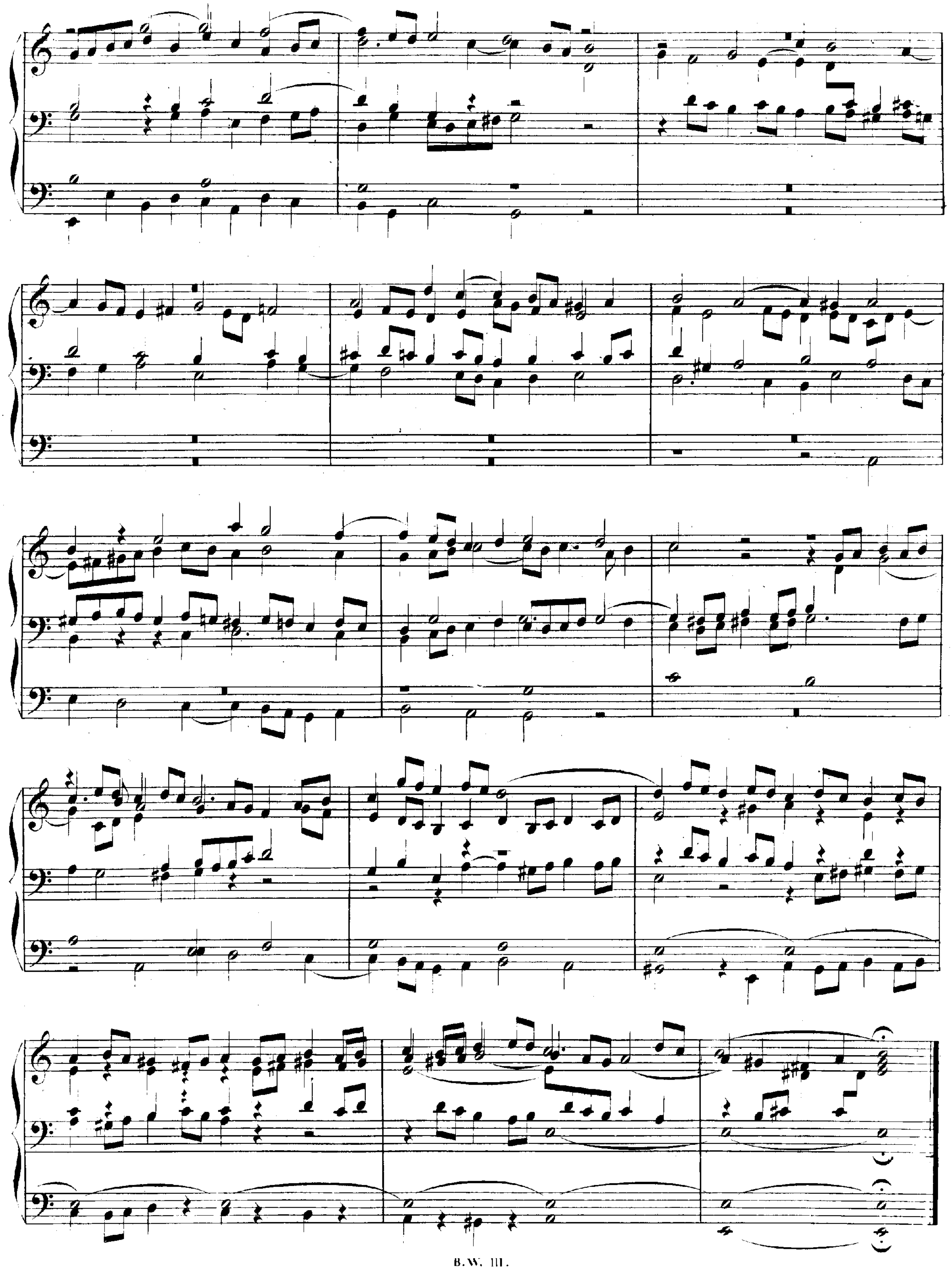
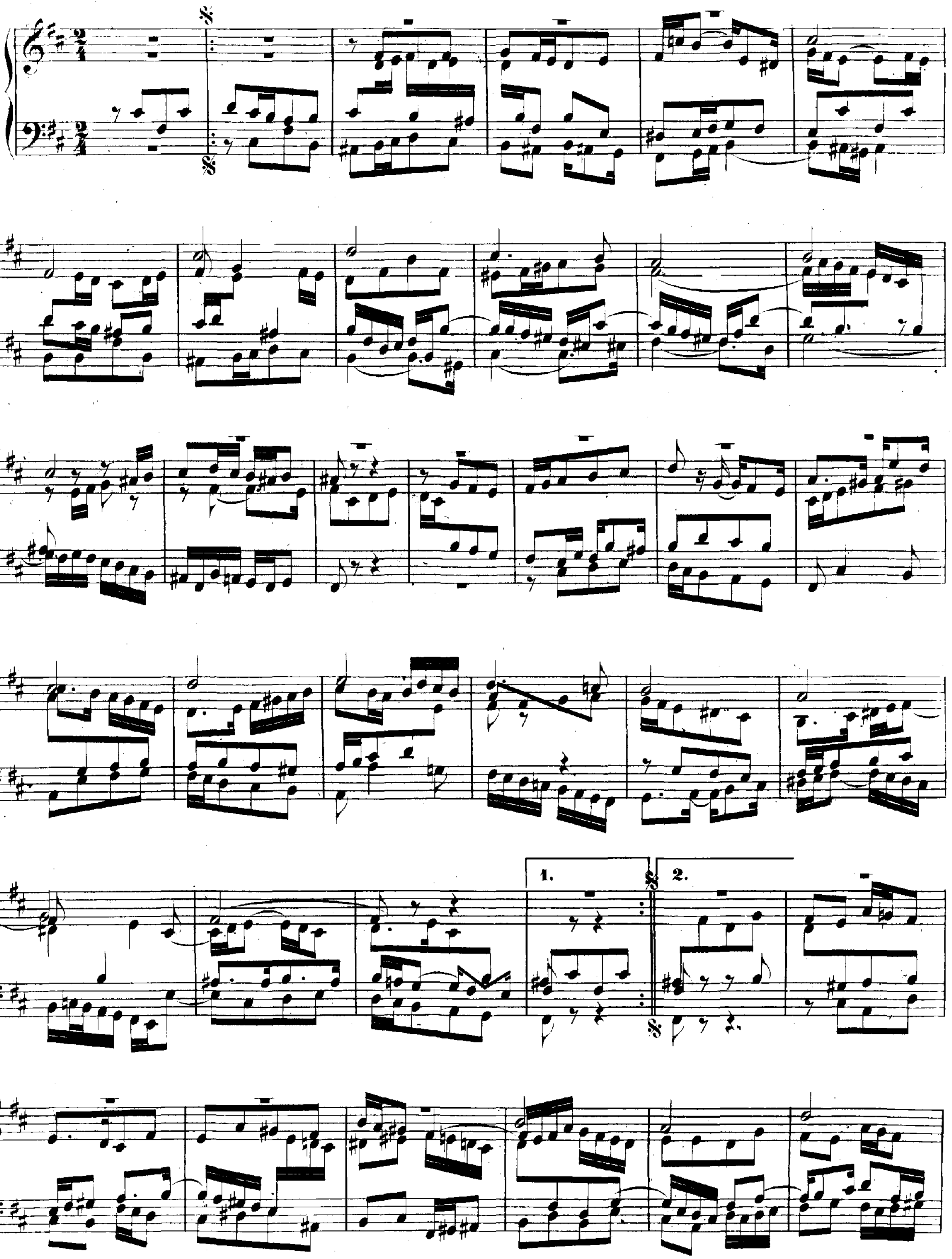
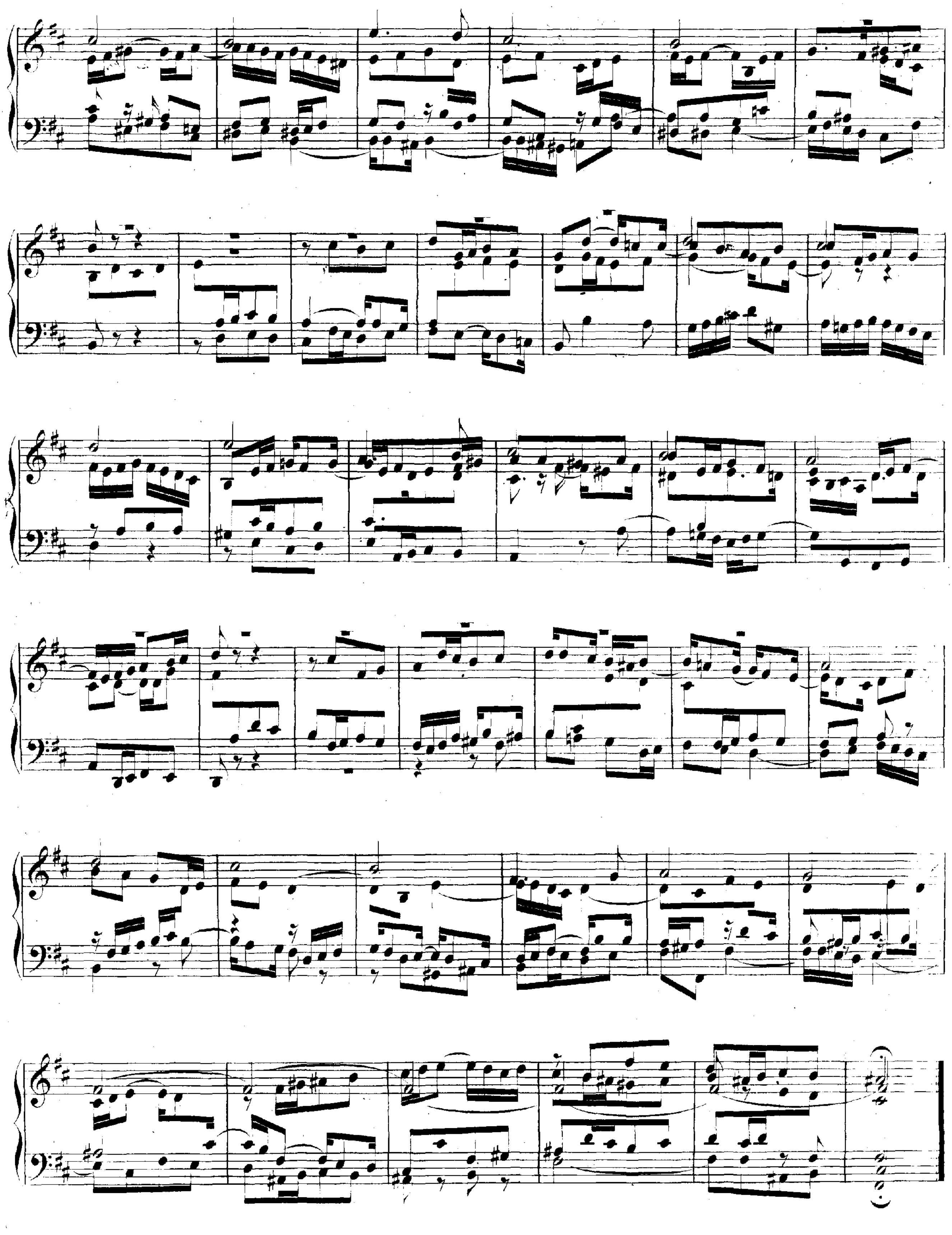


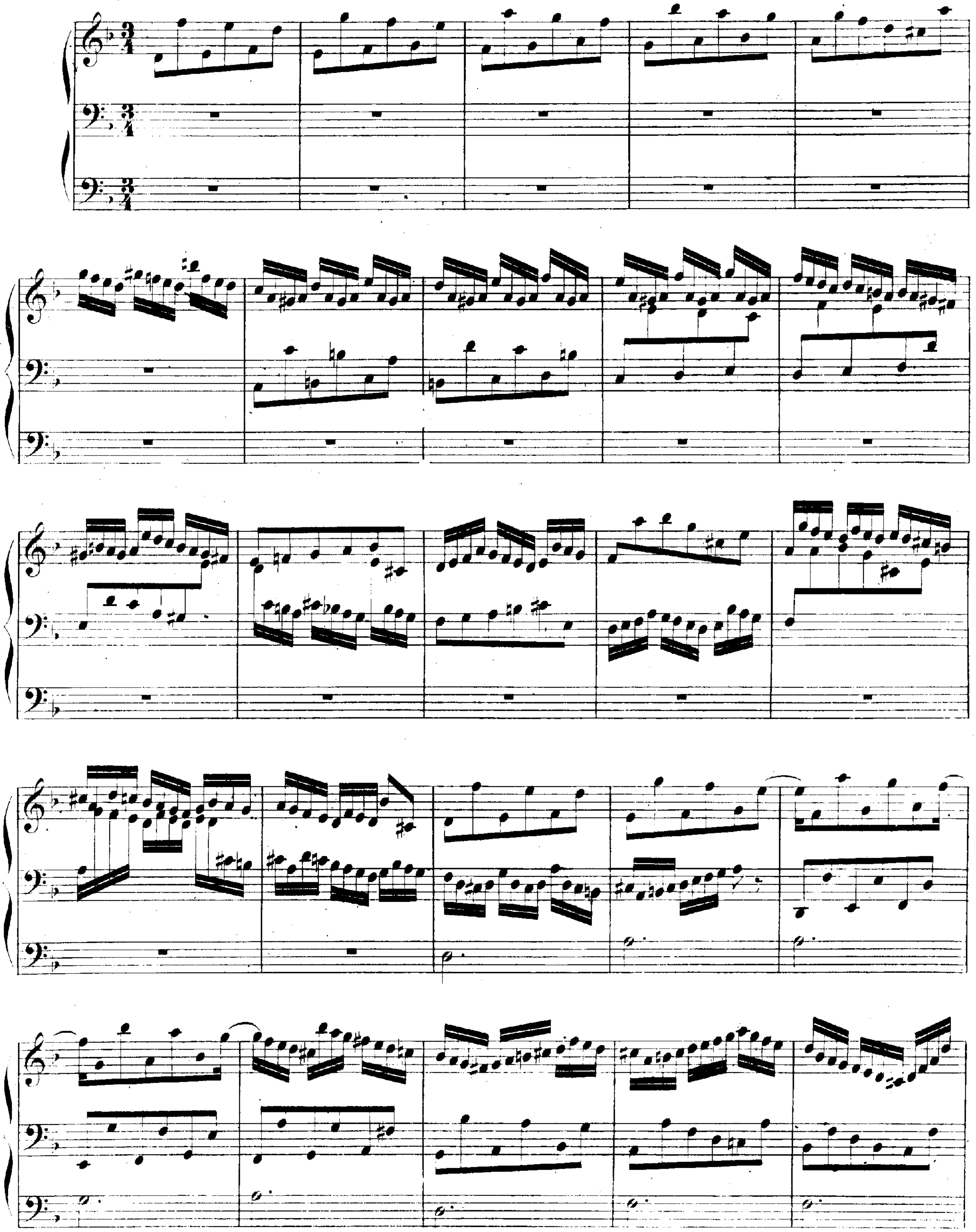


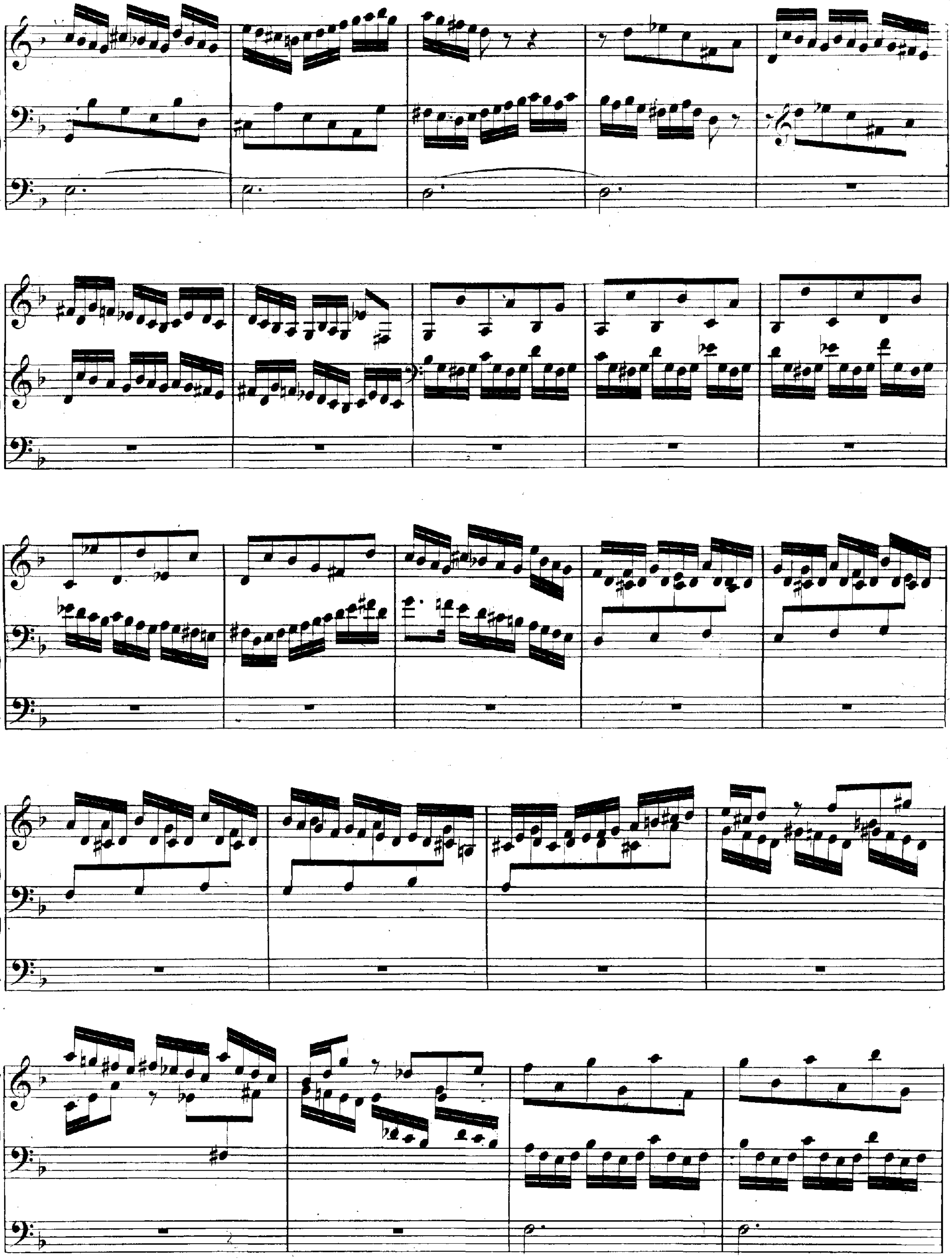
Aus tiefer Noth schrei' ich zu dir. a 4. Alio modo. Manualiter.

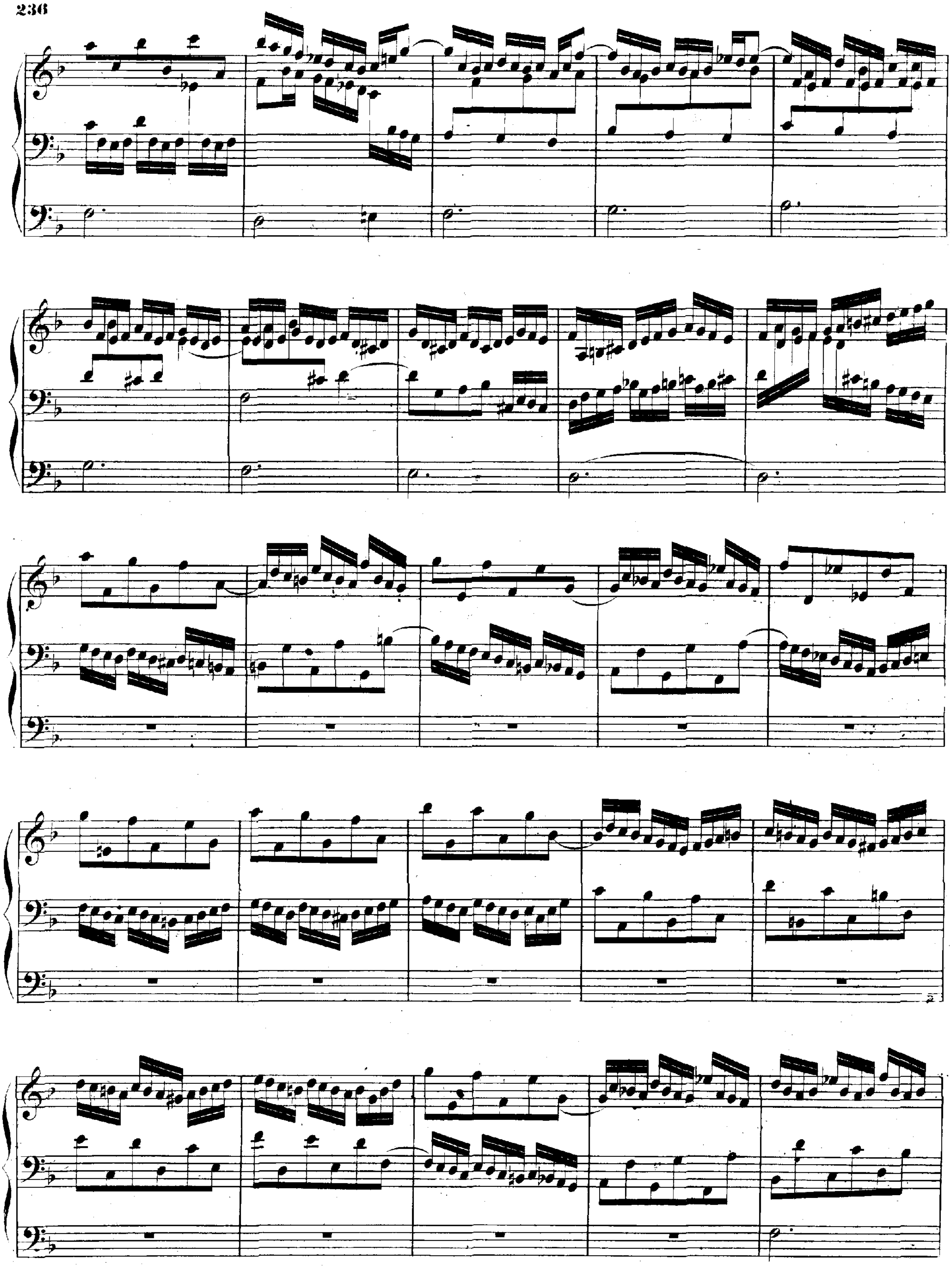


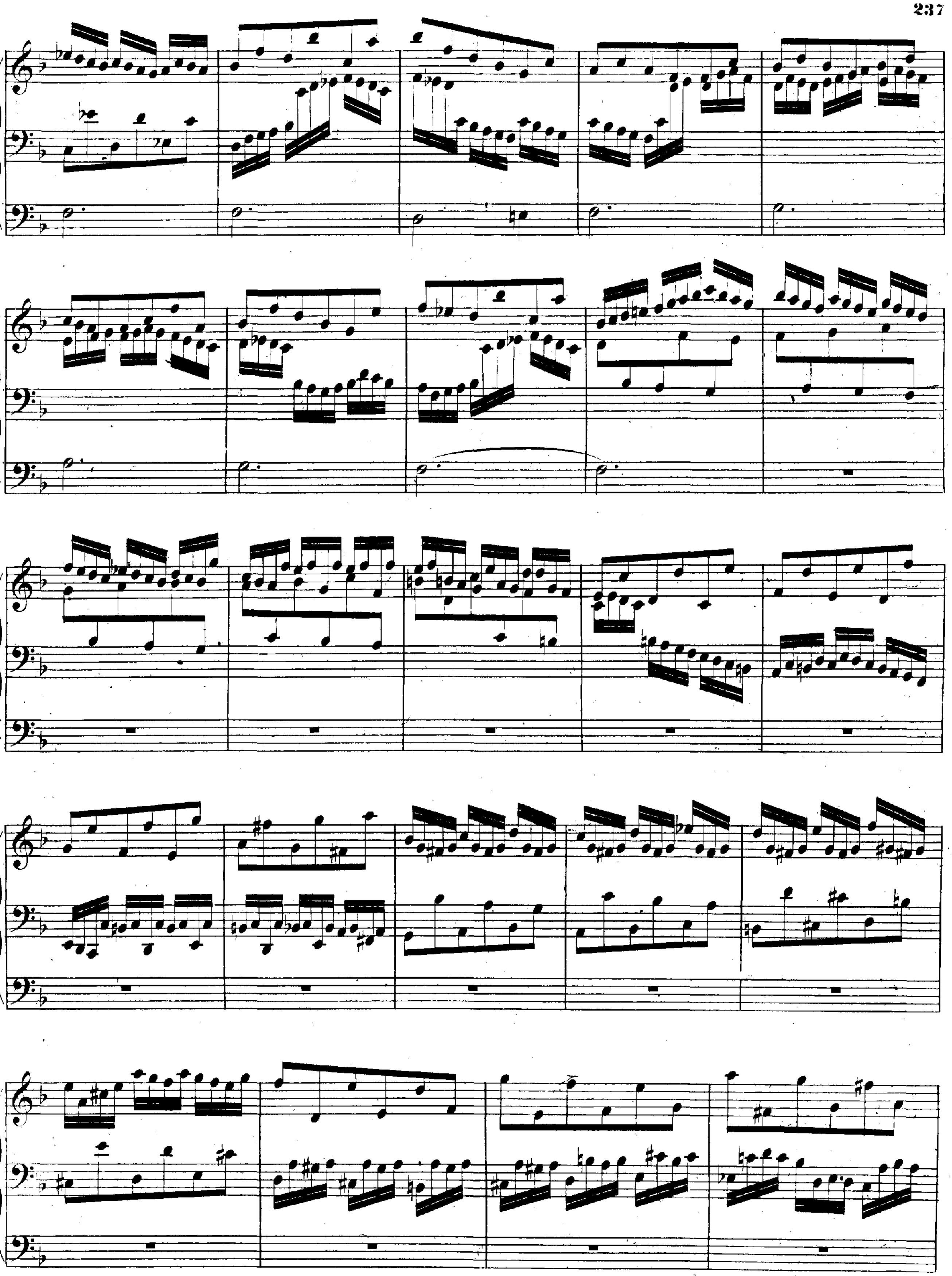


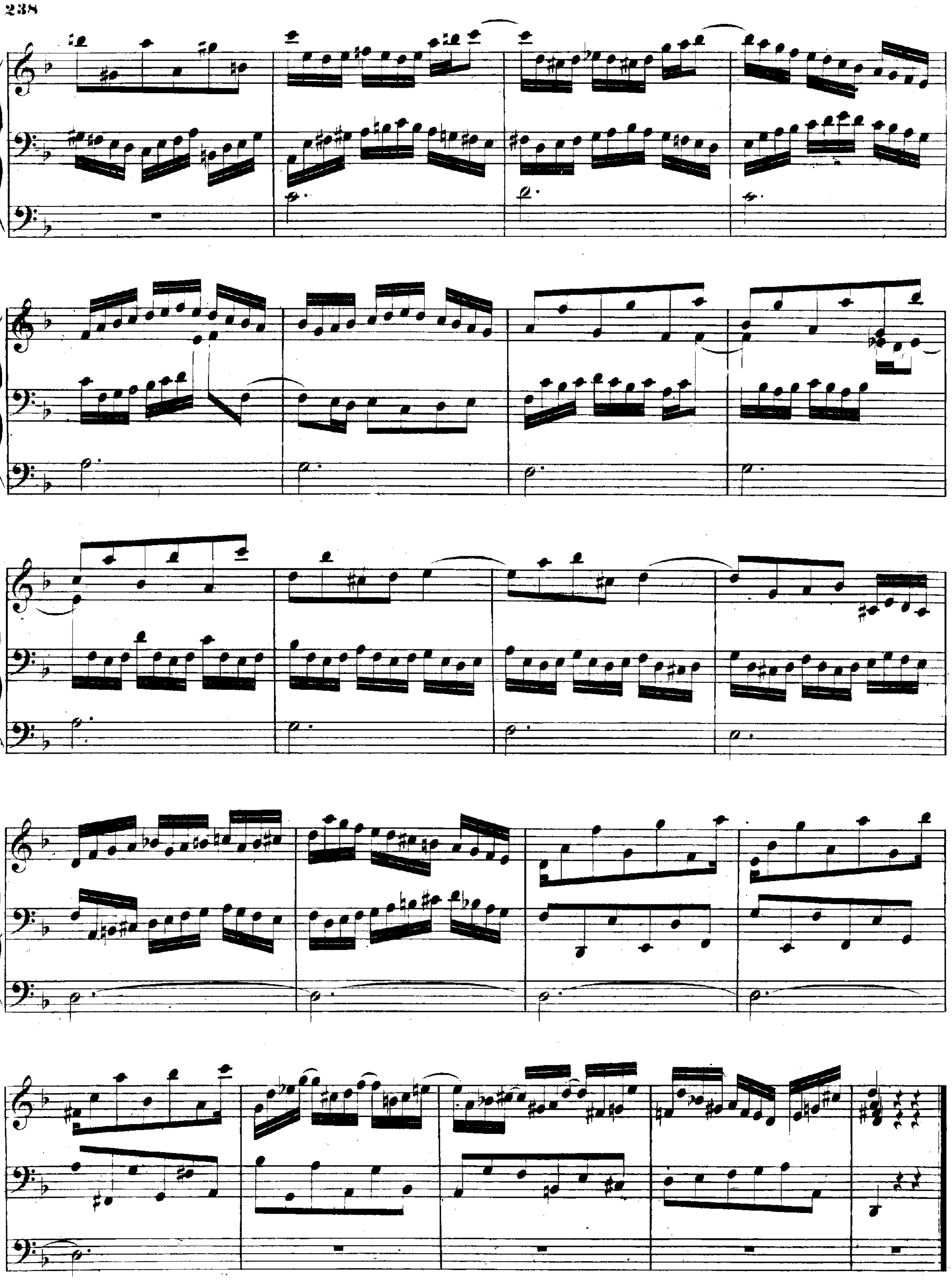
Jesus Christus unser Heiland, der von uns den Zorn Gottes wand. a 2 Clav. e Canto fermo in Pedale.



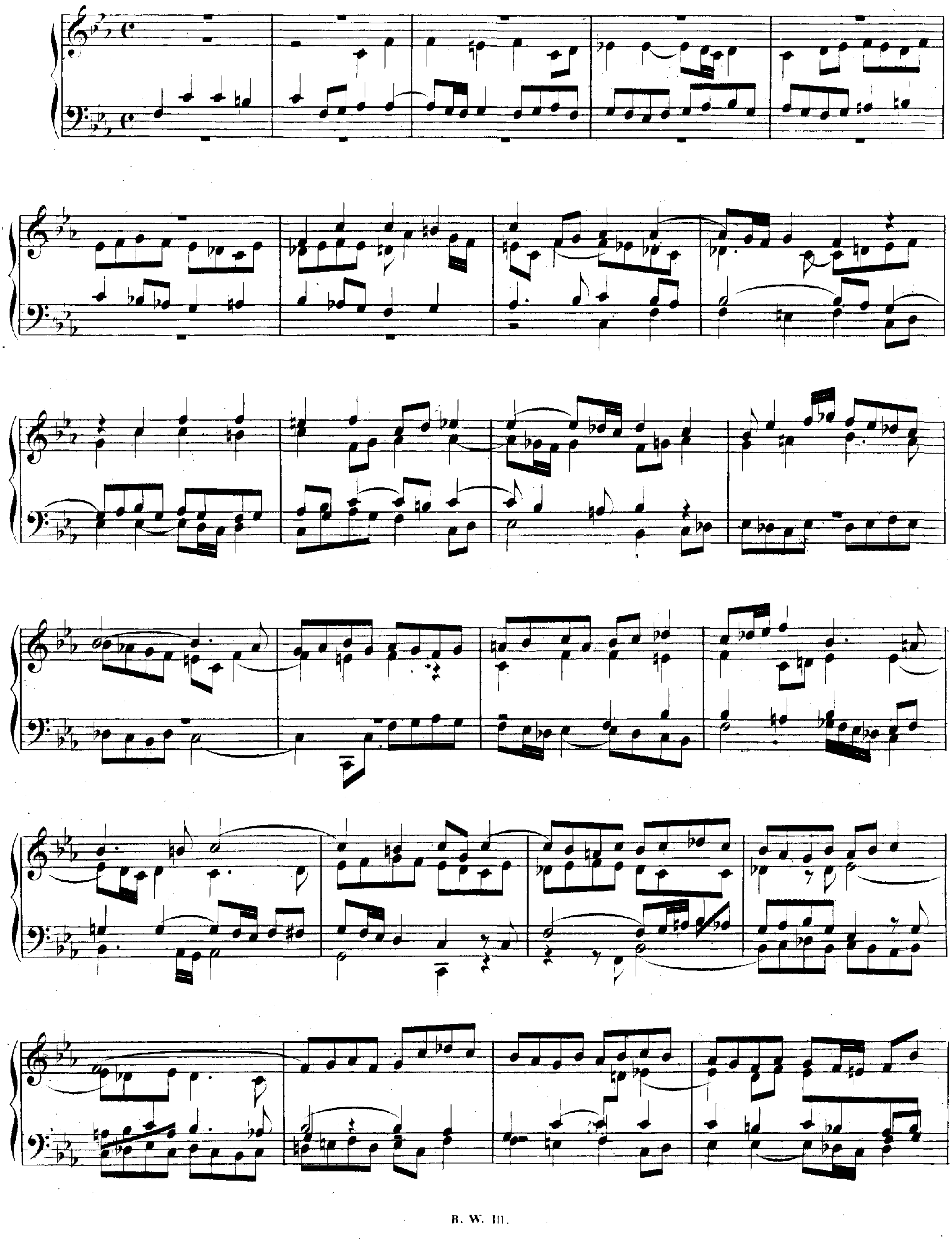


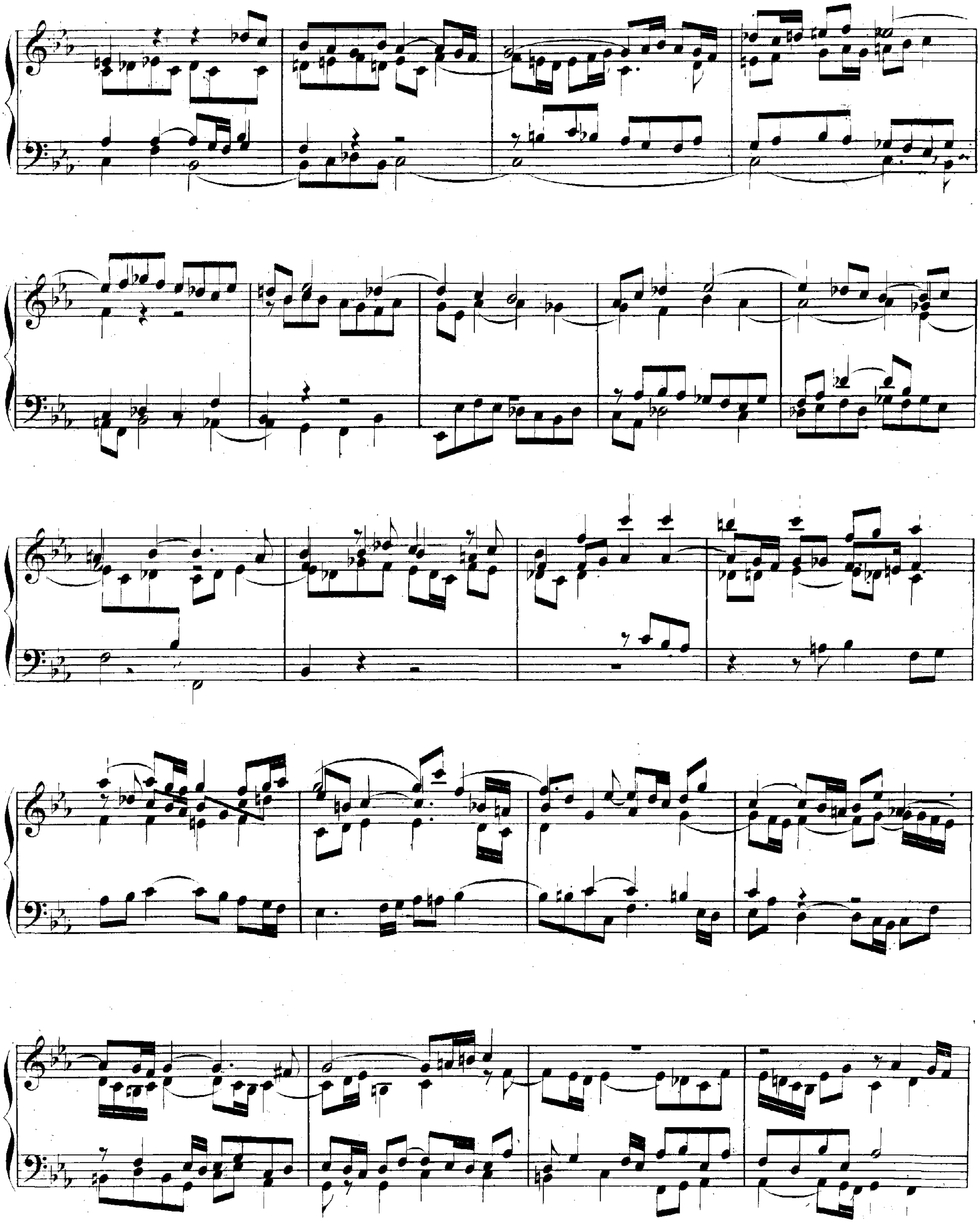


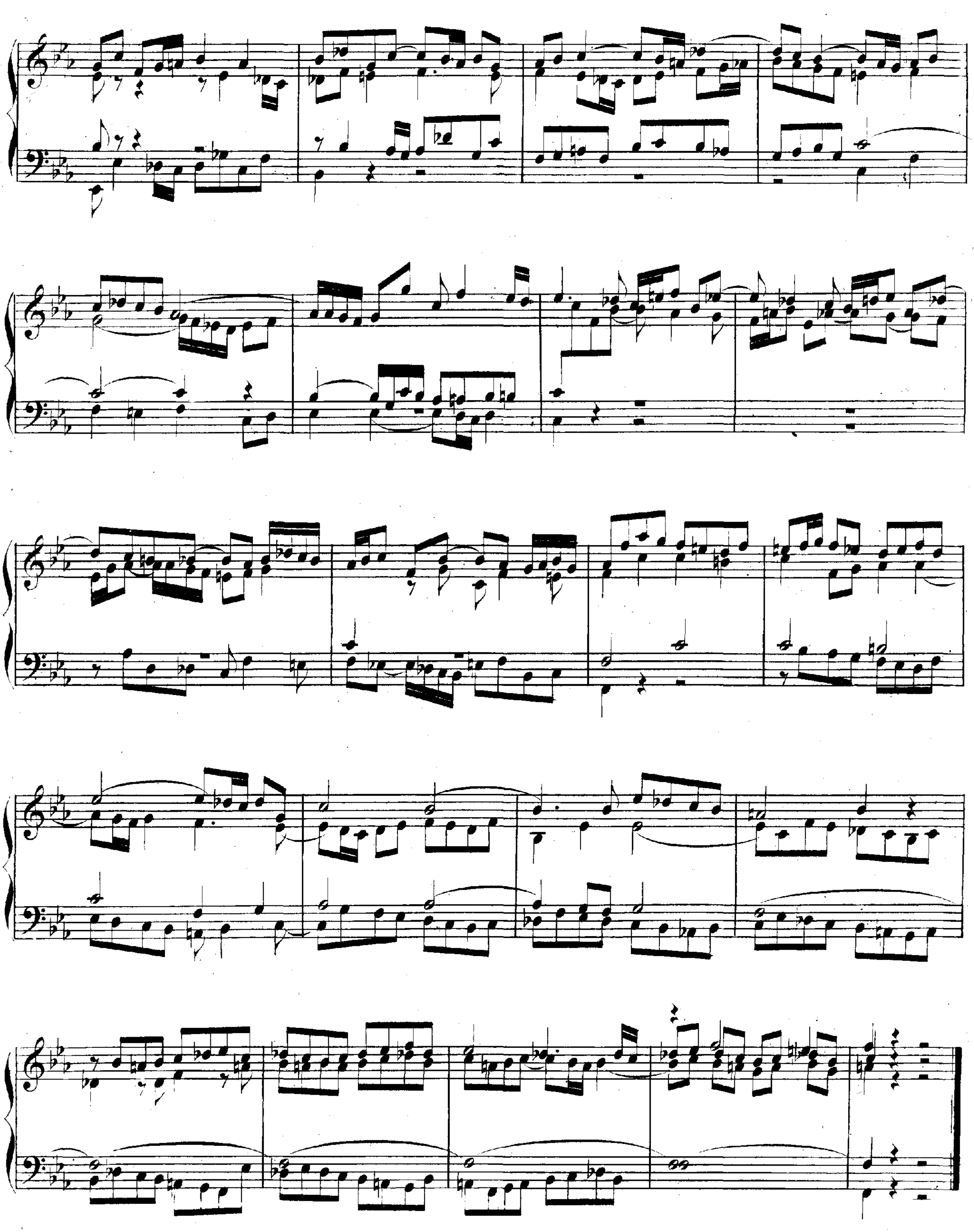




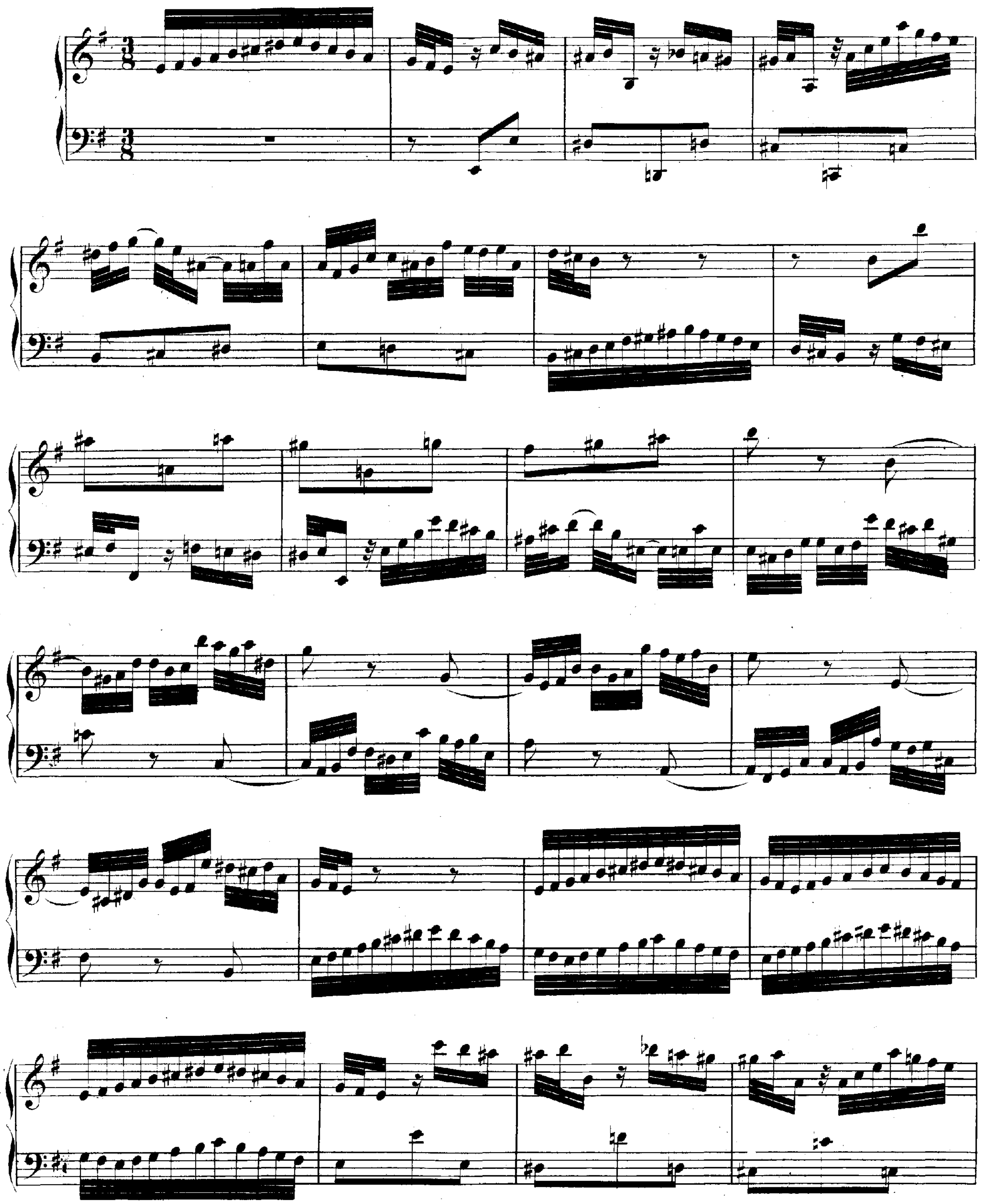
Fuga super: **Jesus Christus unser Heiland.** a 4. Manualiter.

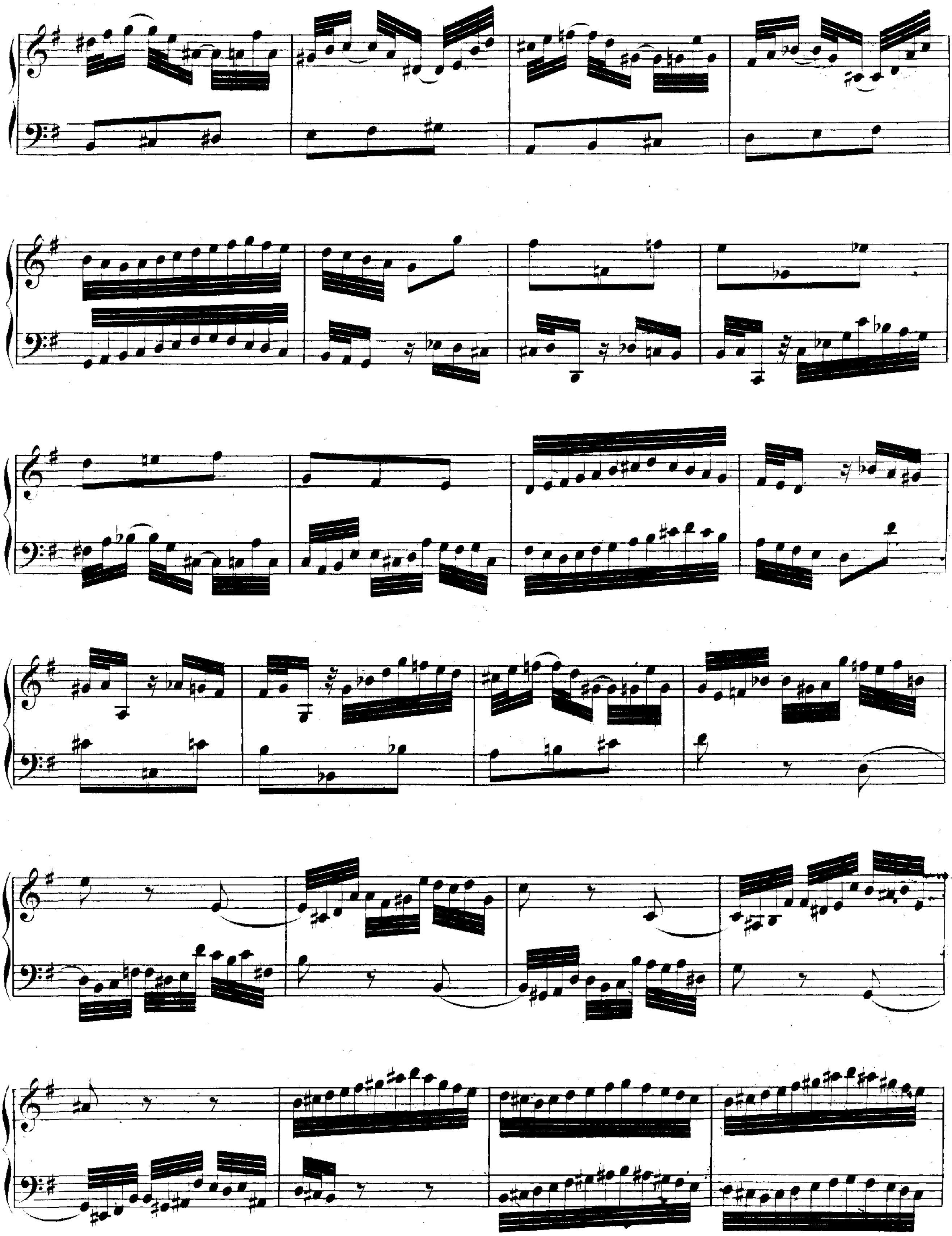


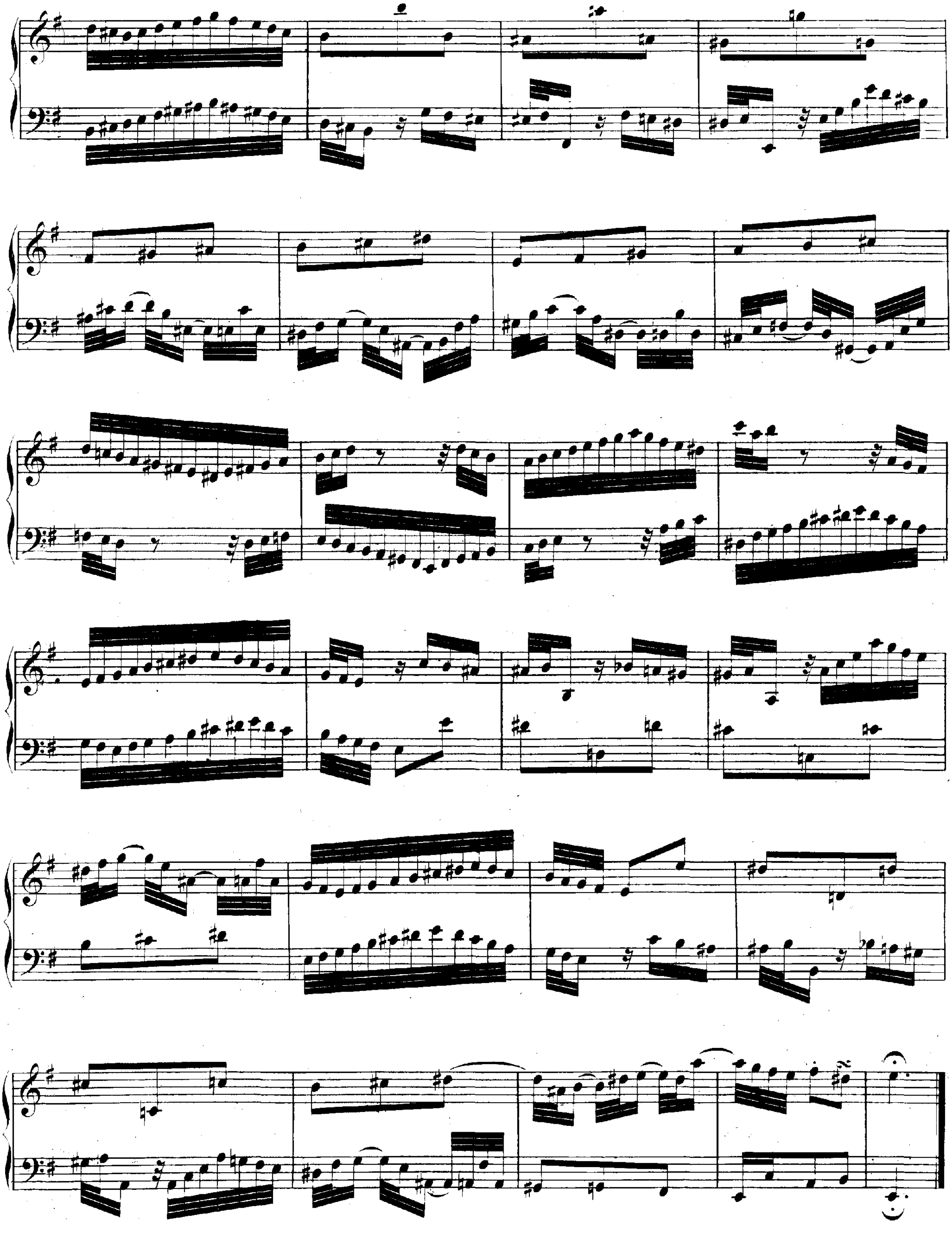




DUETTO I.







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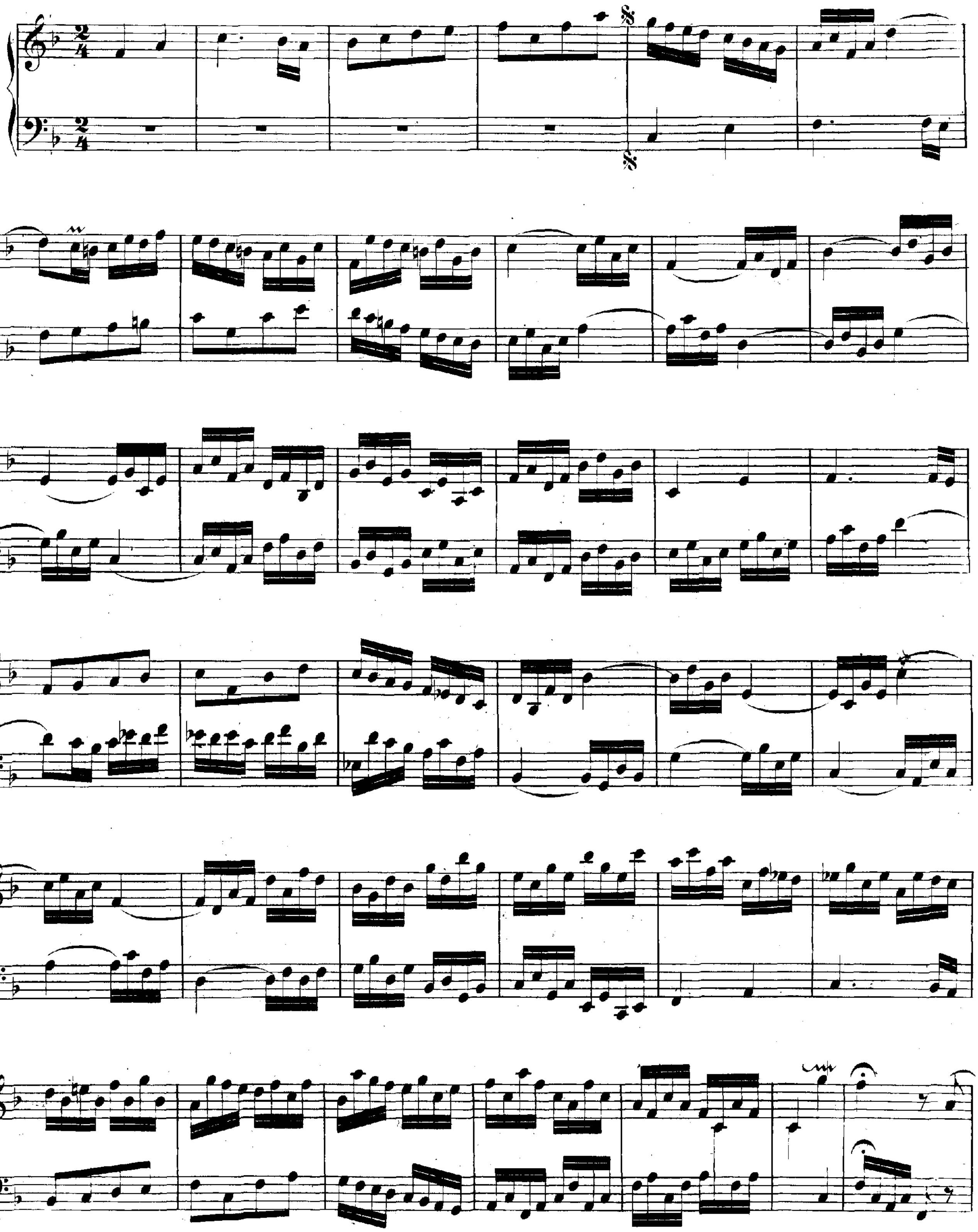
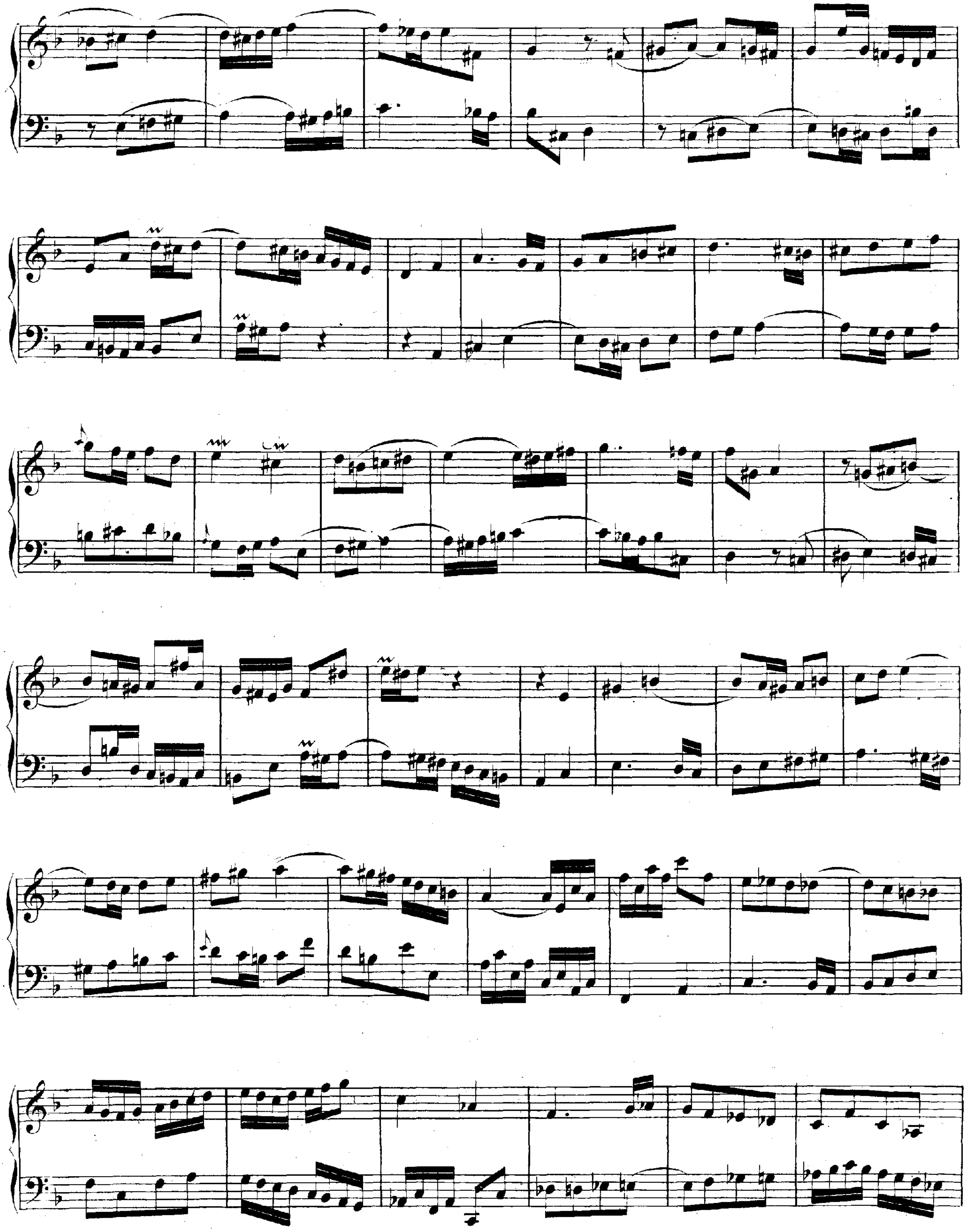
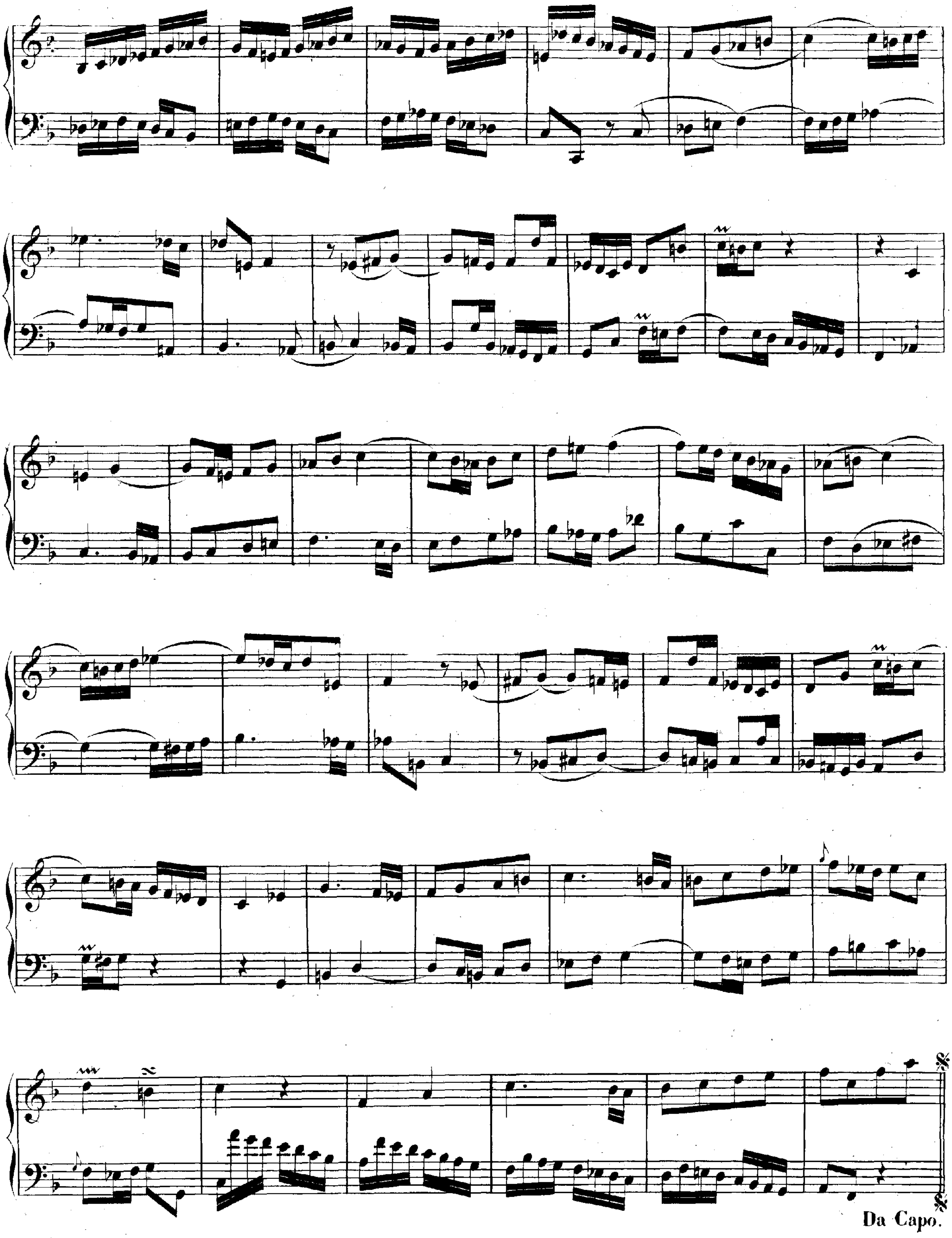
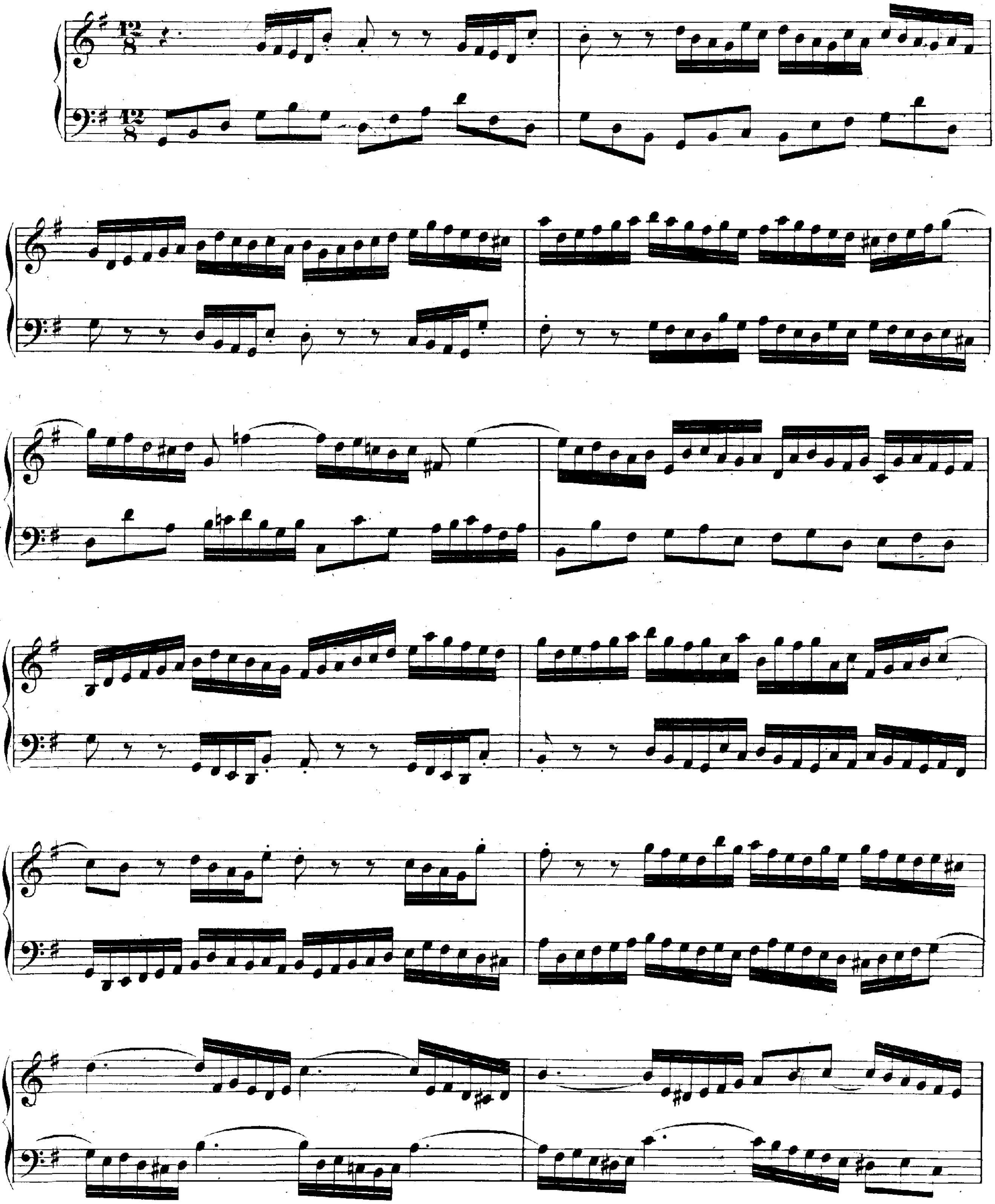
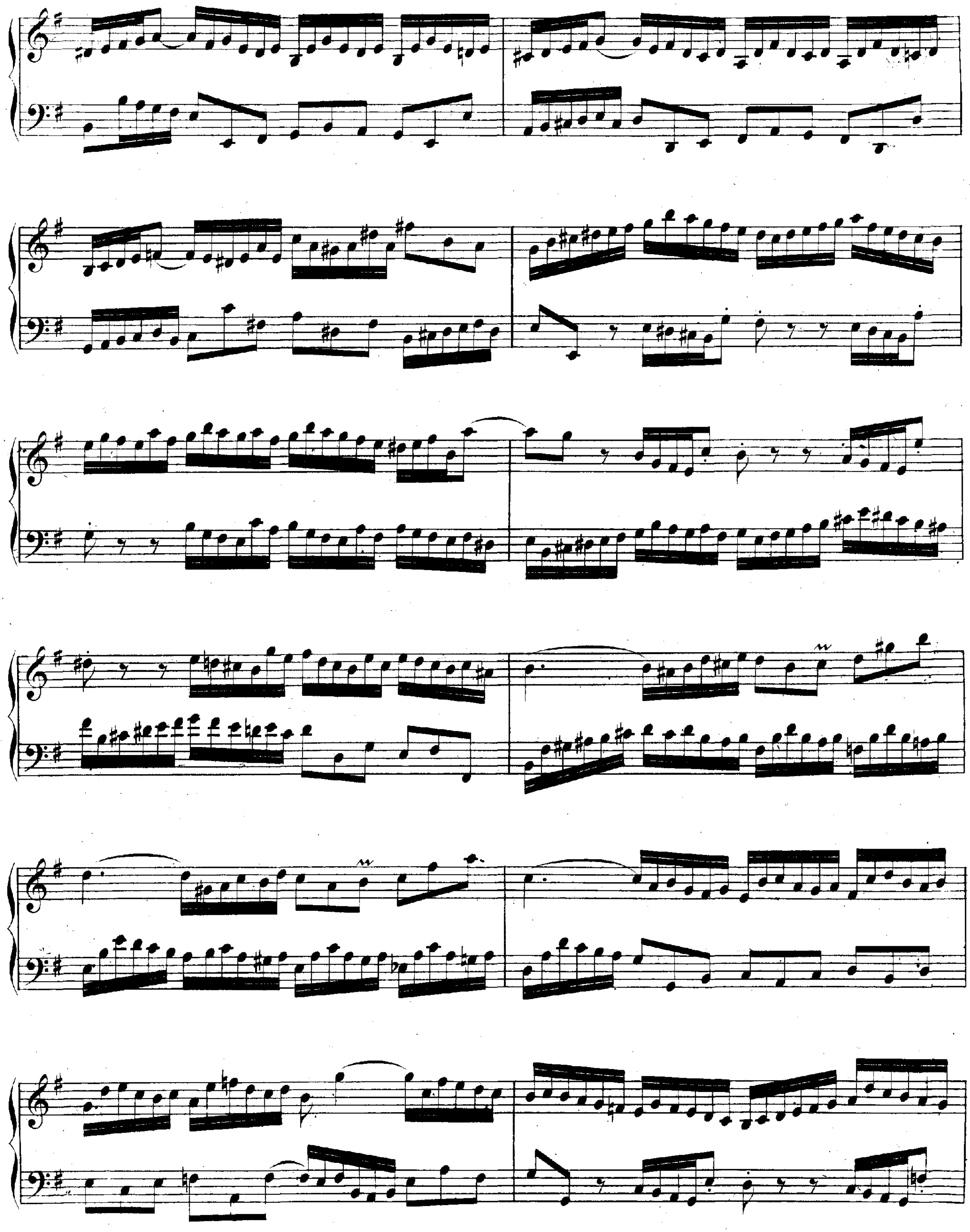


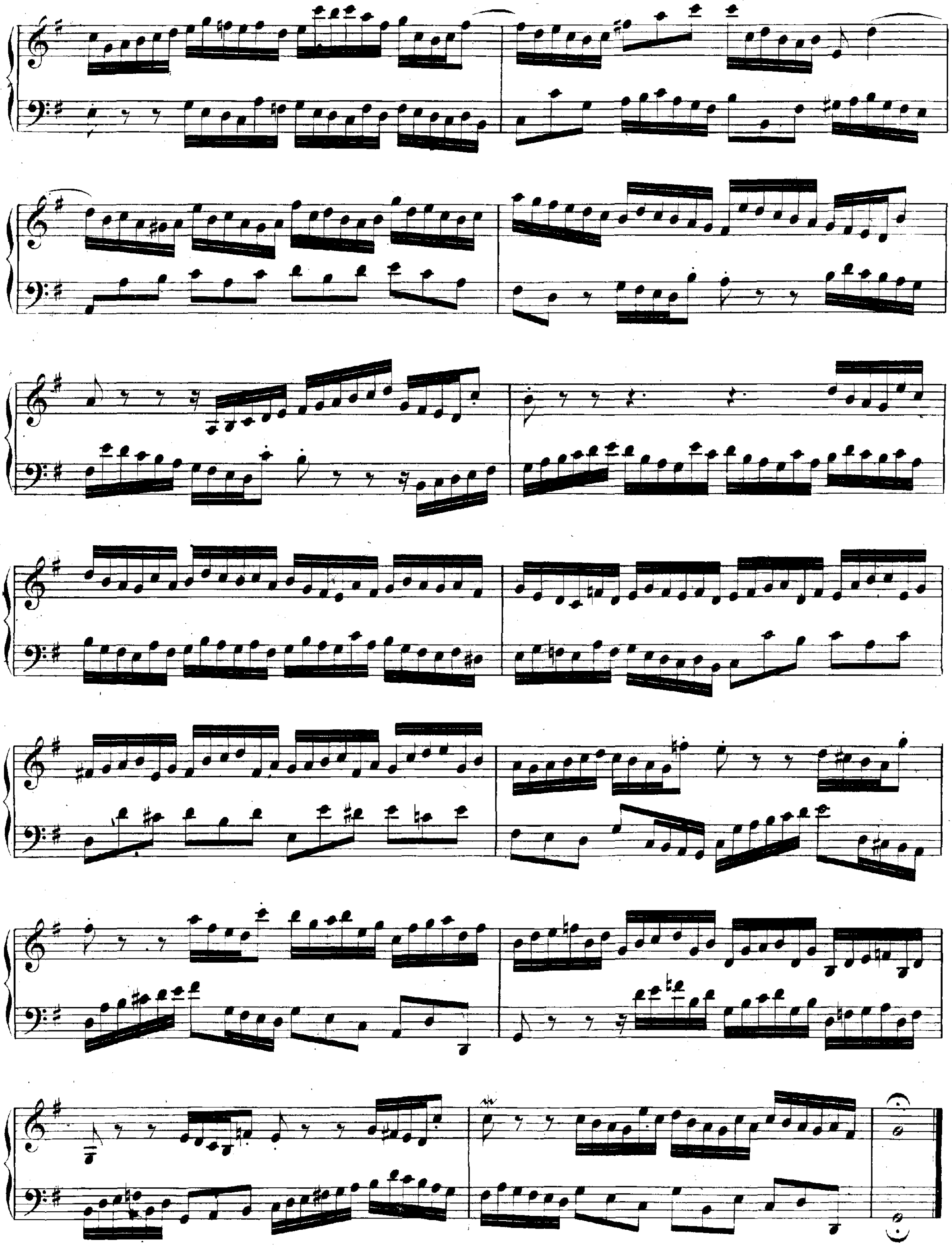



Da Capo.

DUETTO III.







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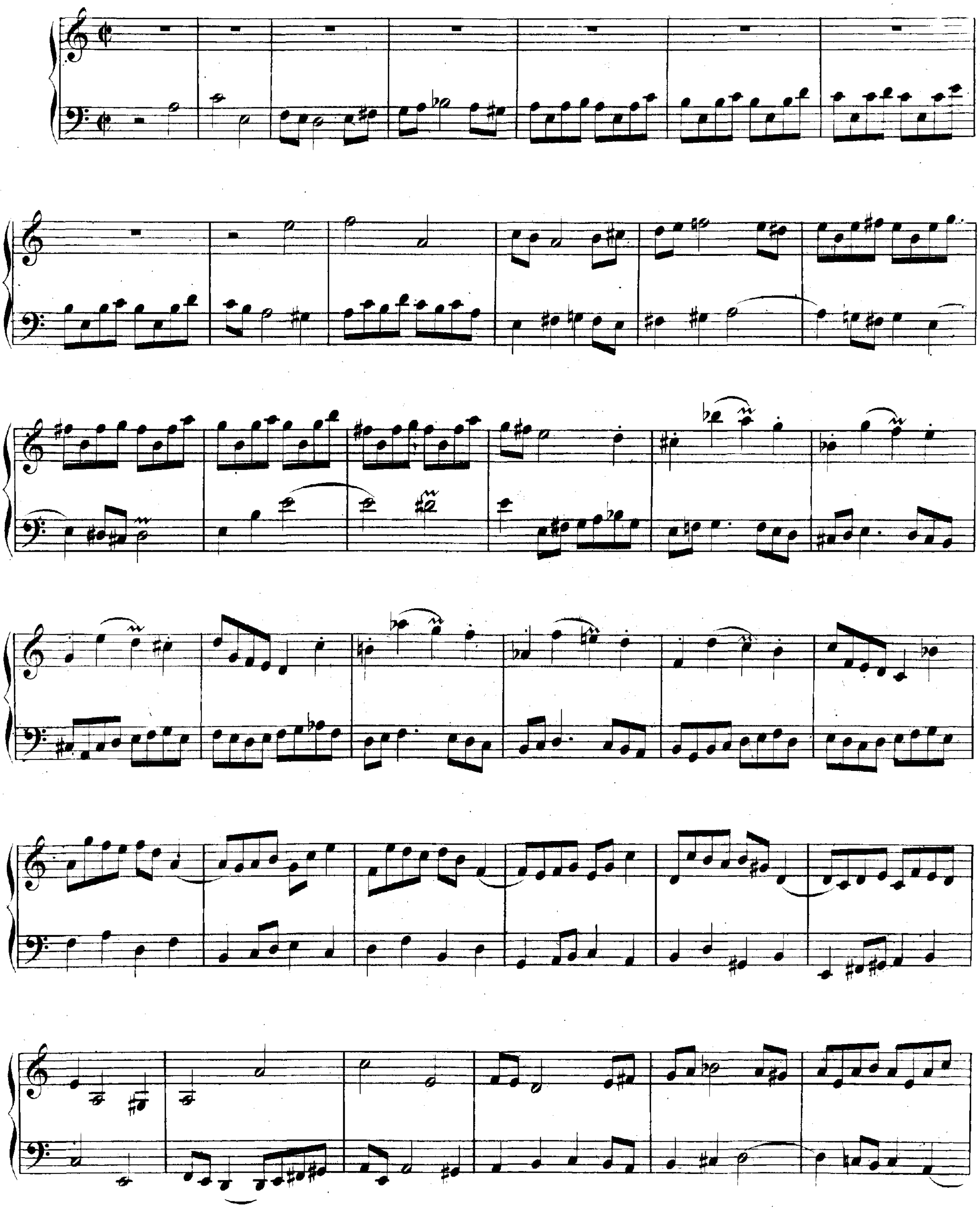
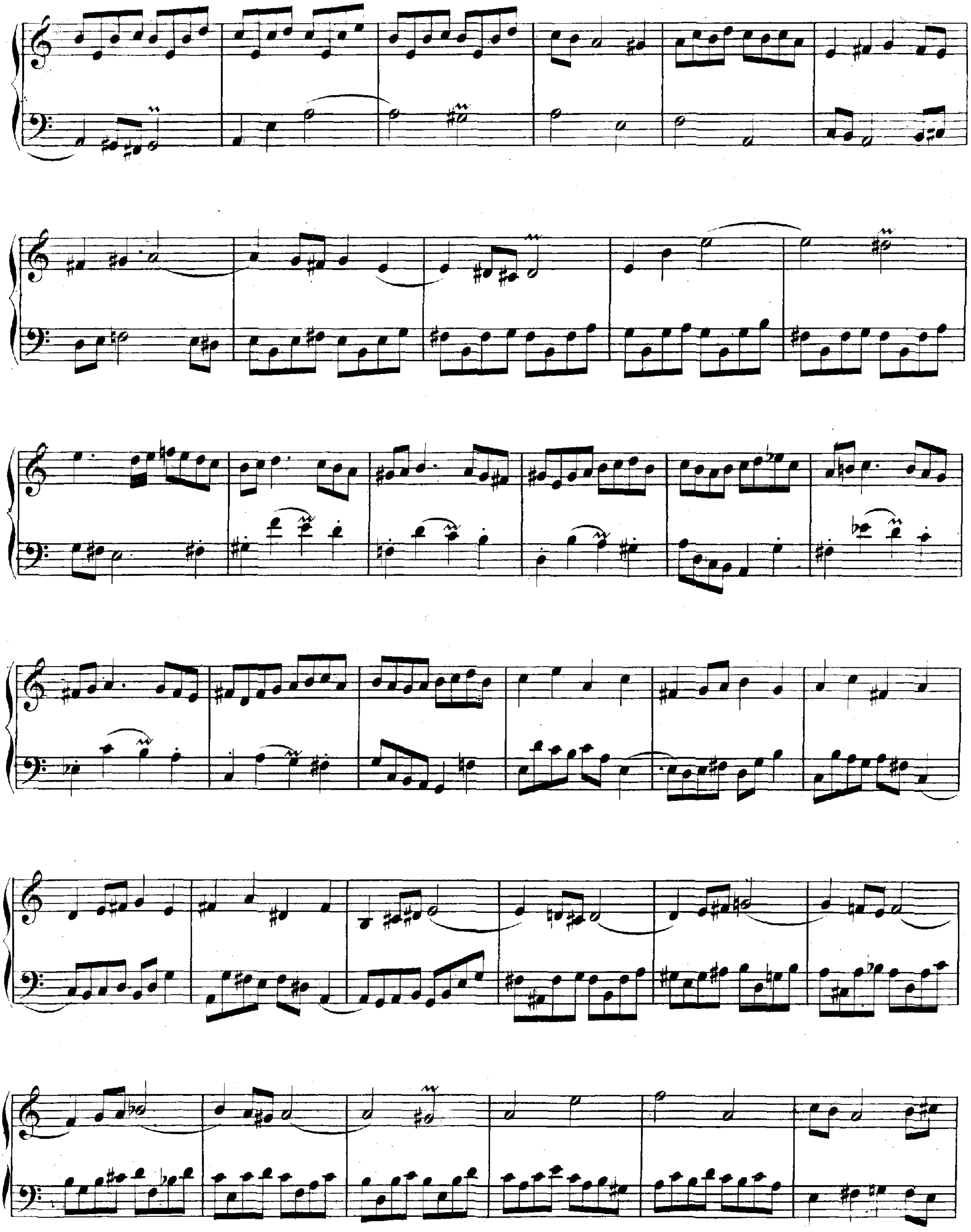
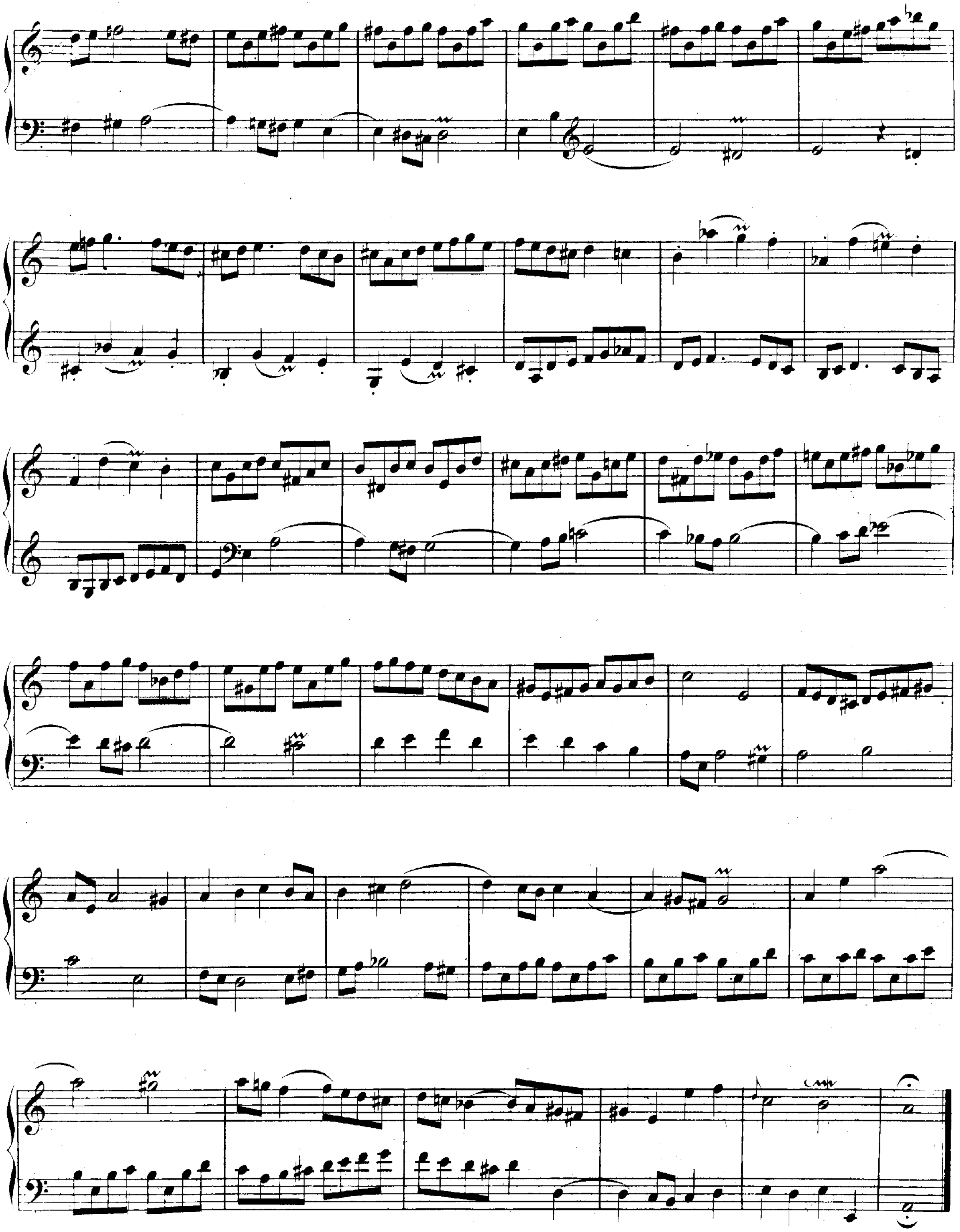
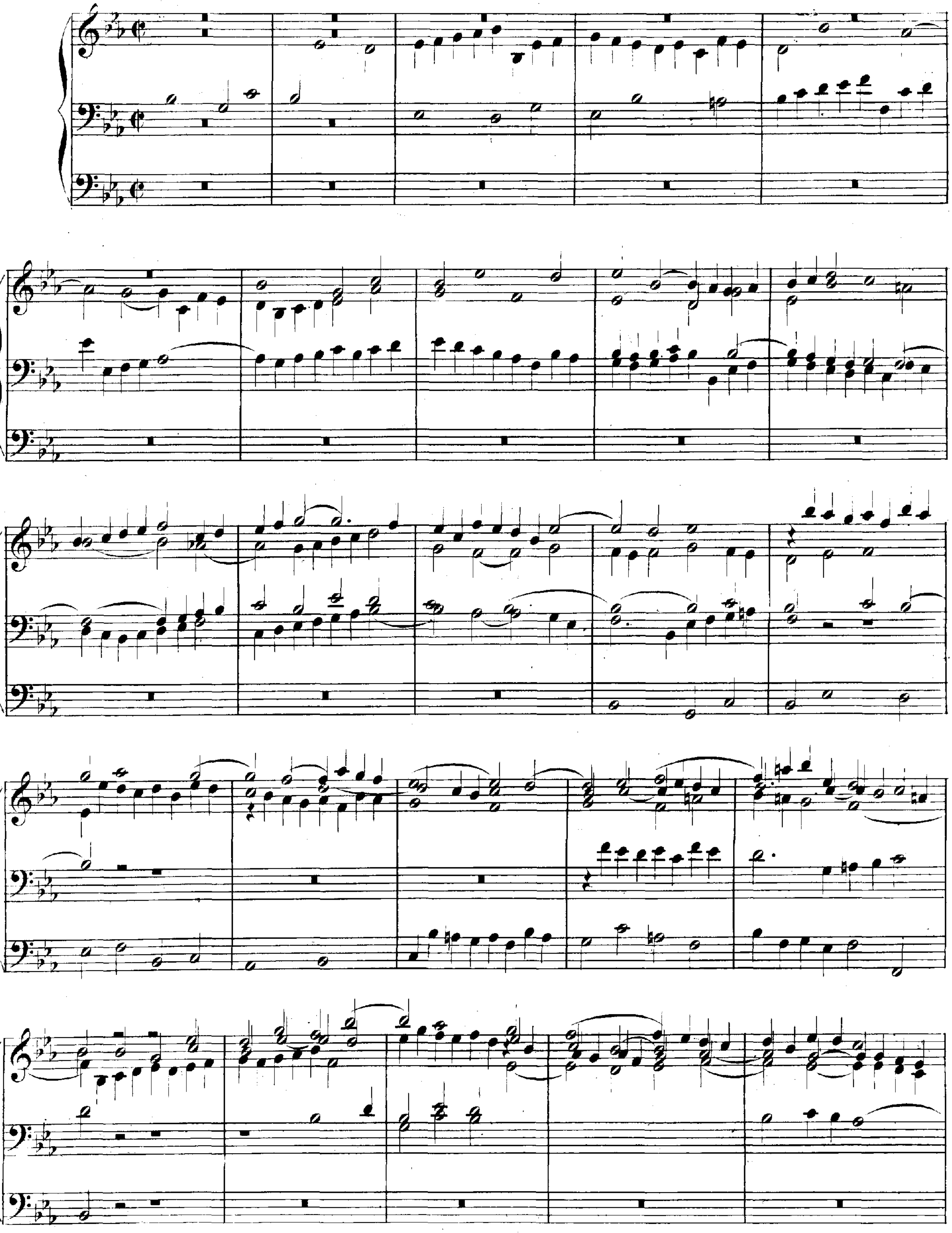
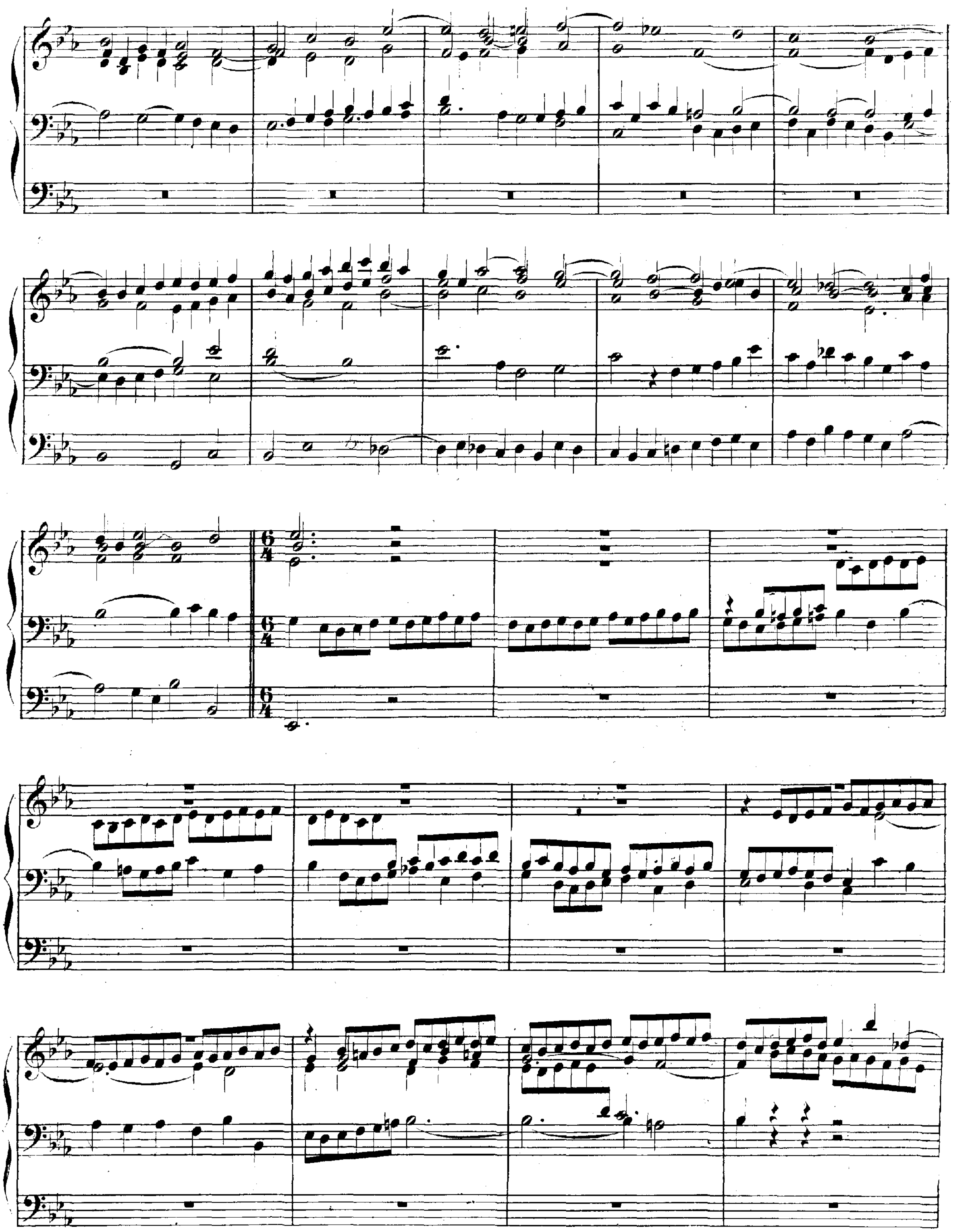


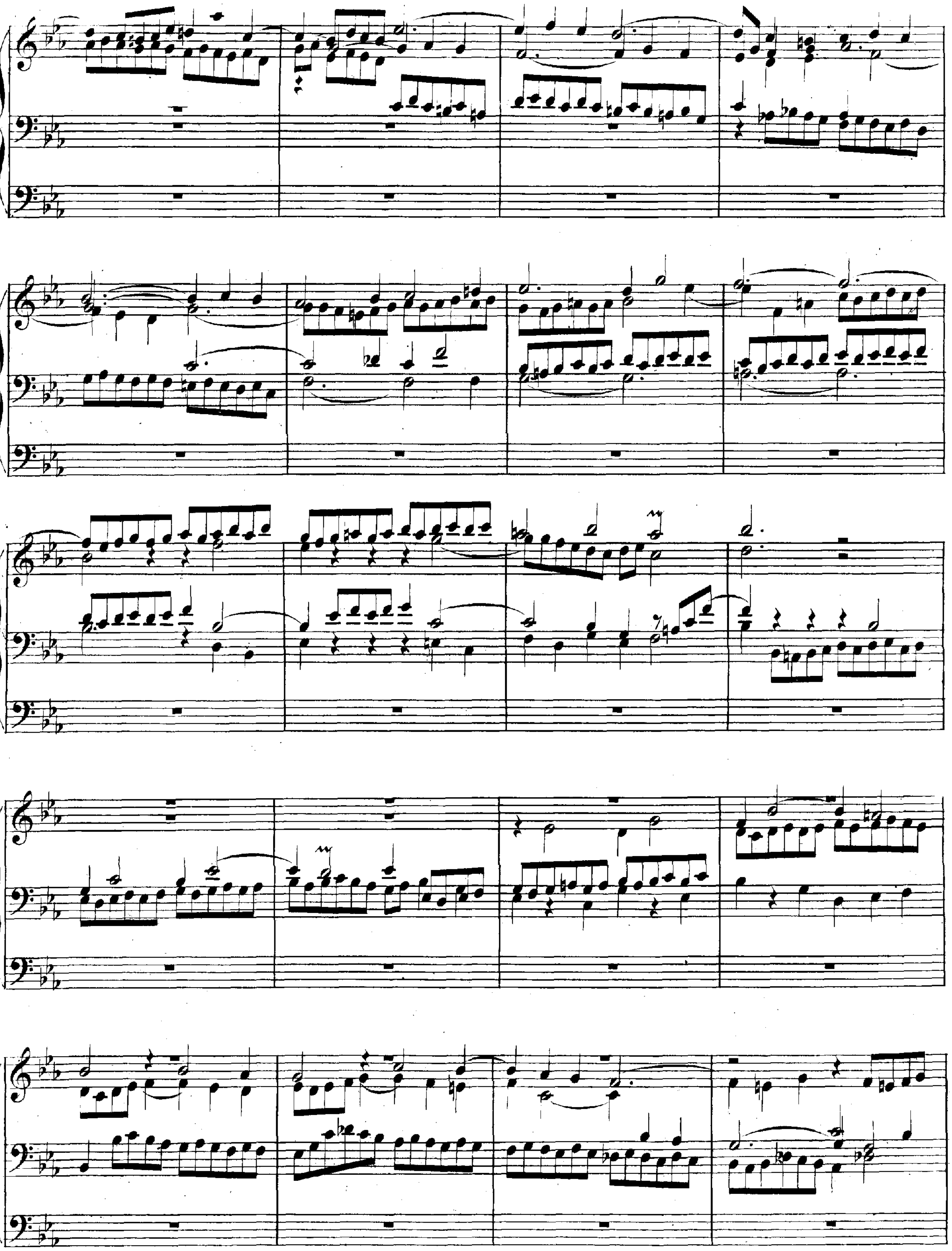


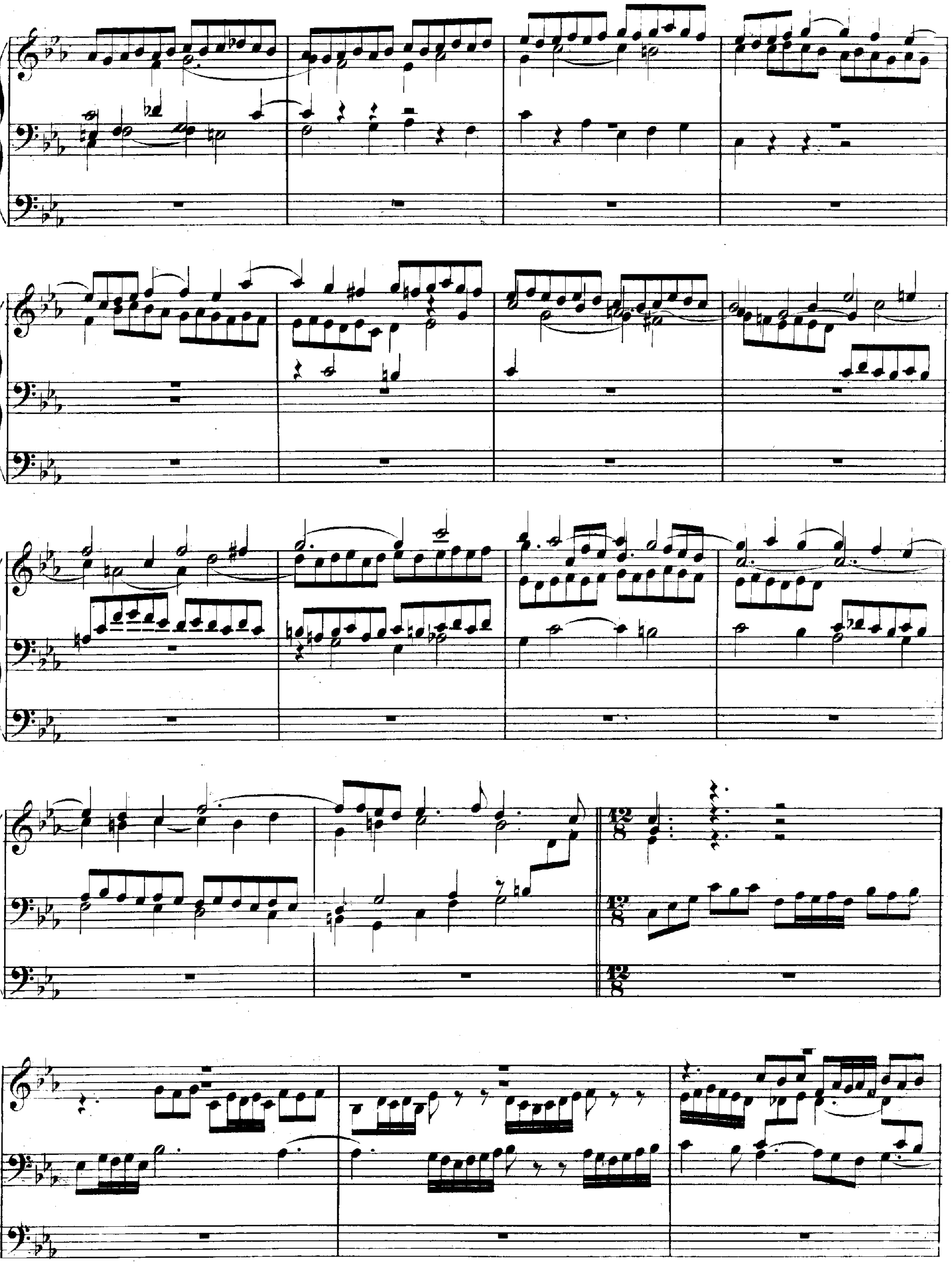


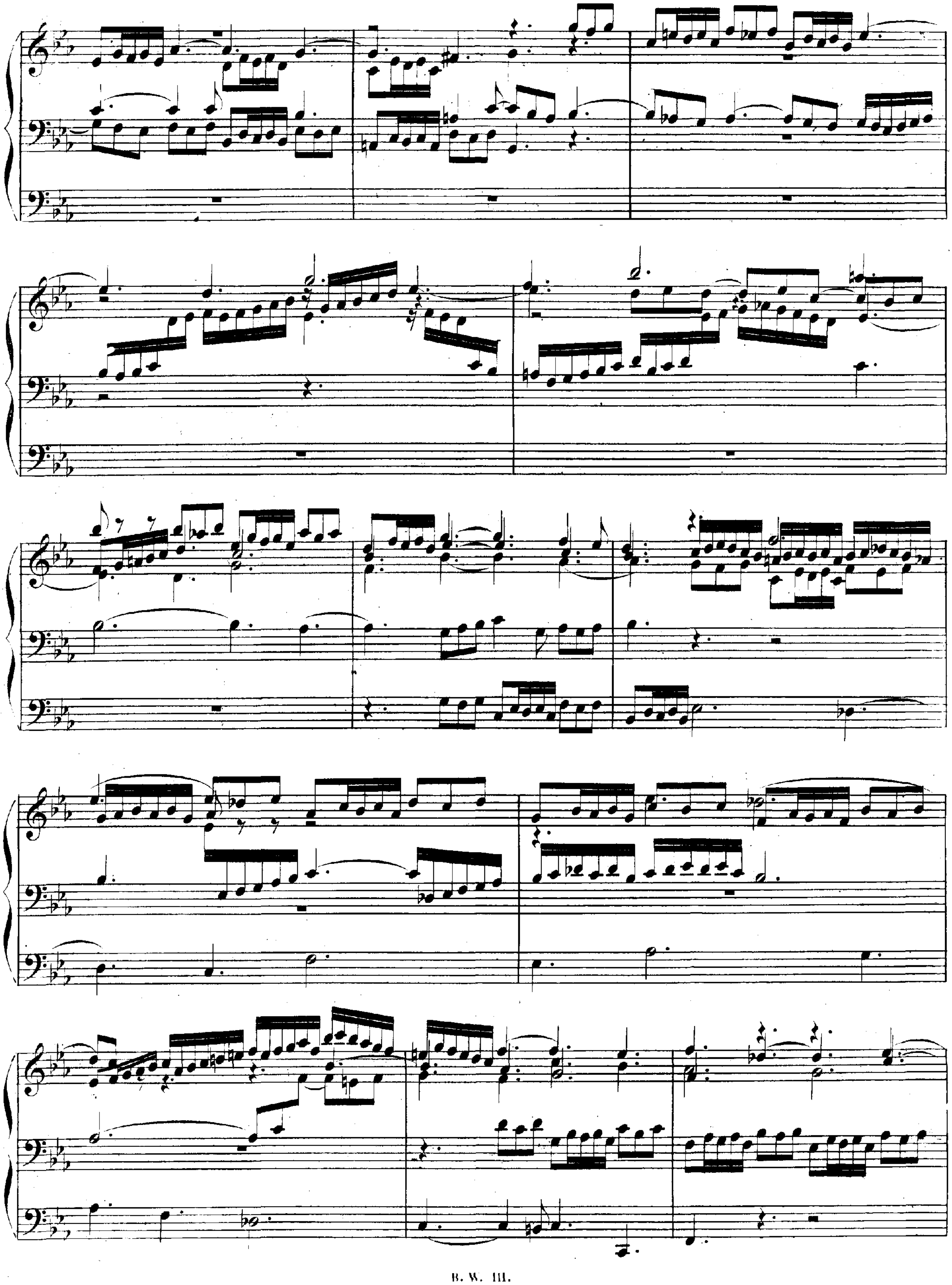
Fuga a 5 pro Organo pleno.

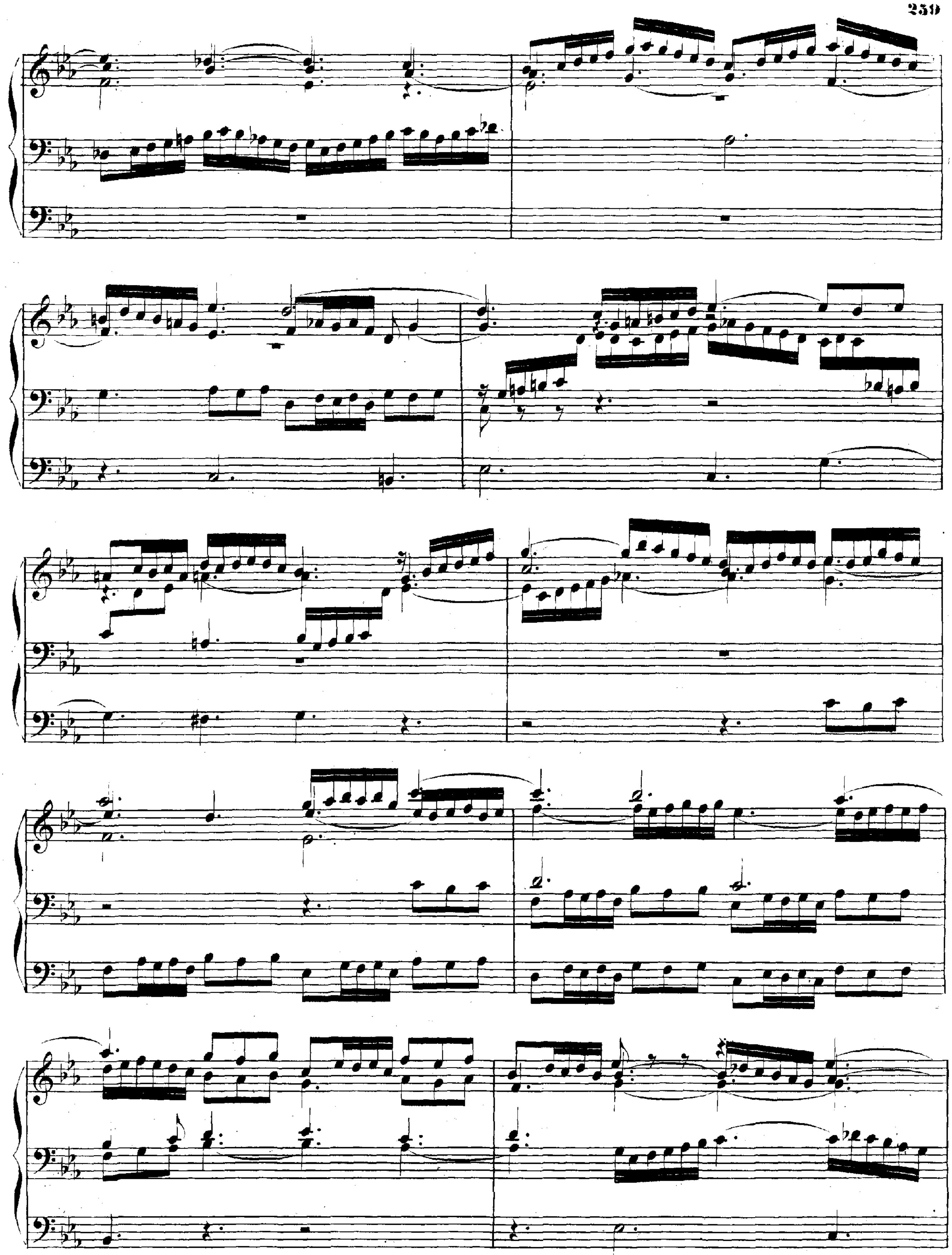


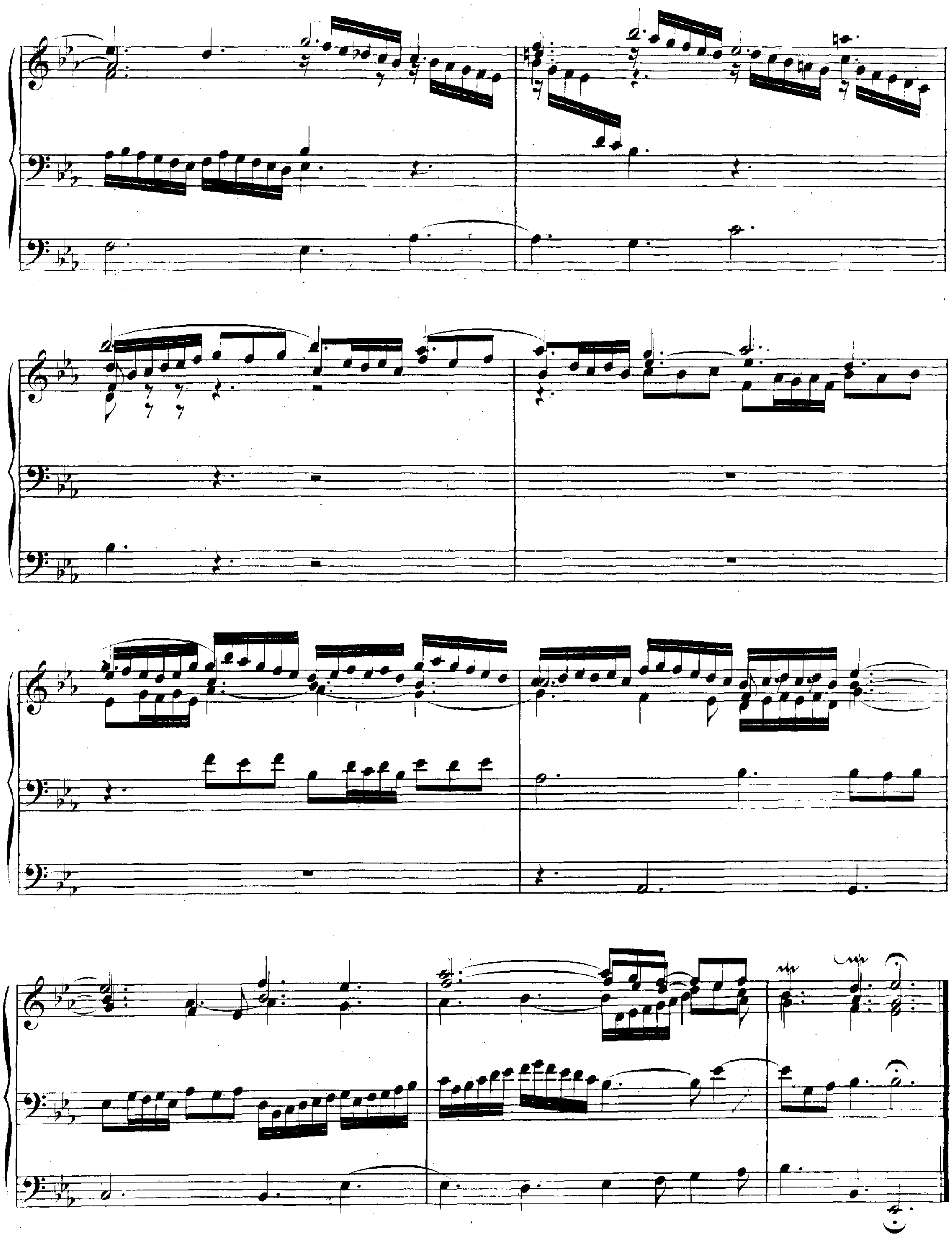










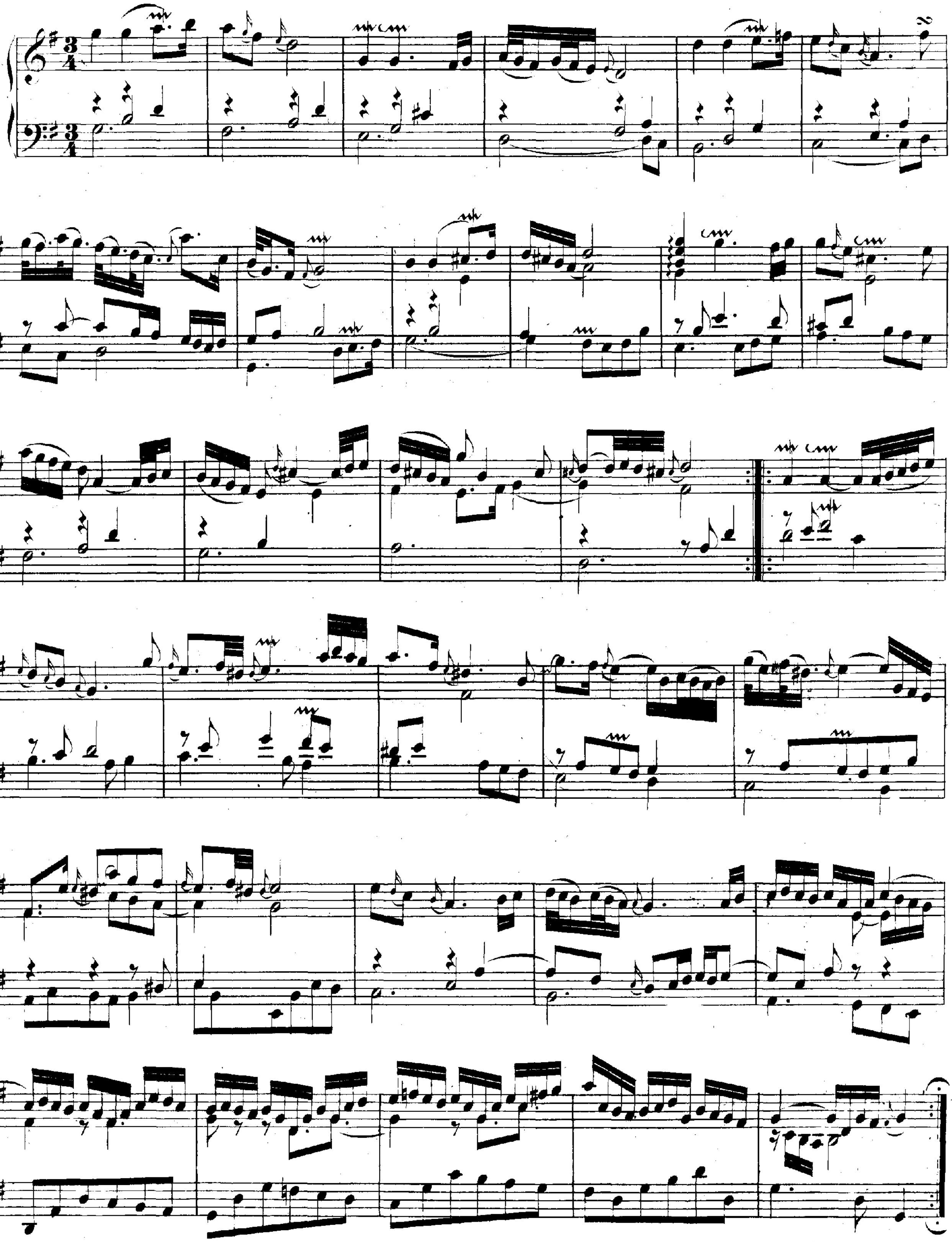


Clavierübung.

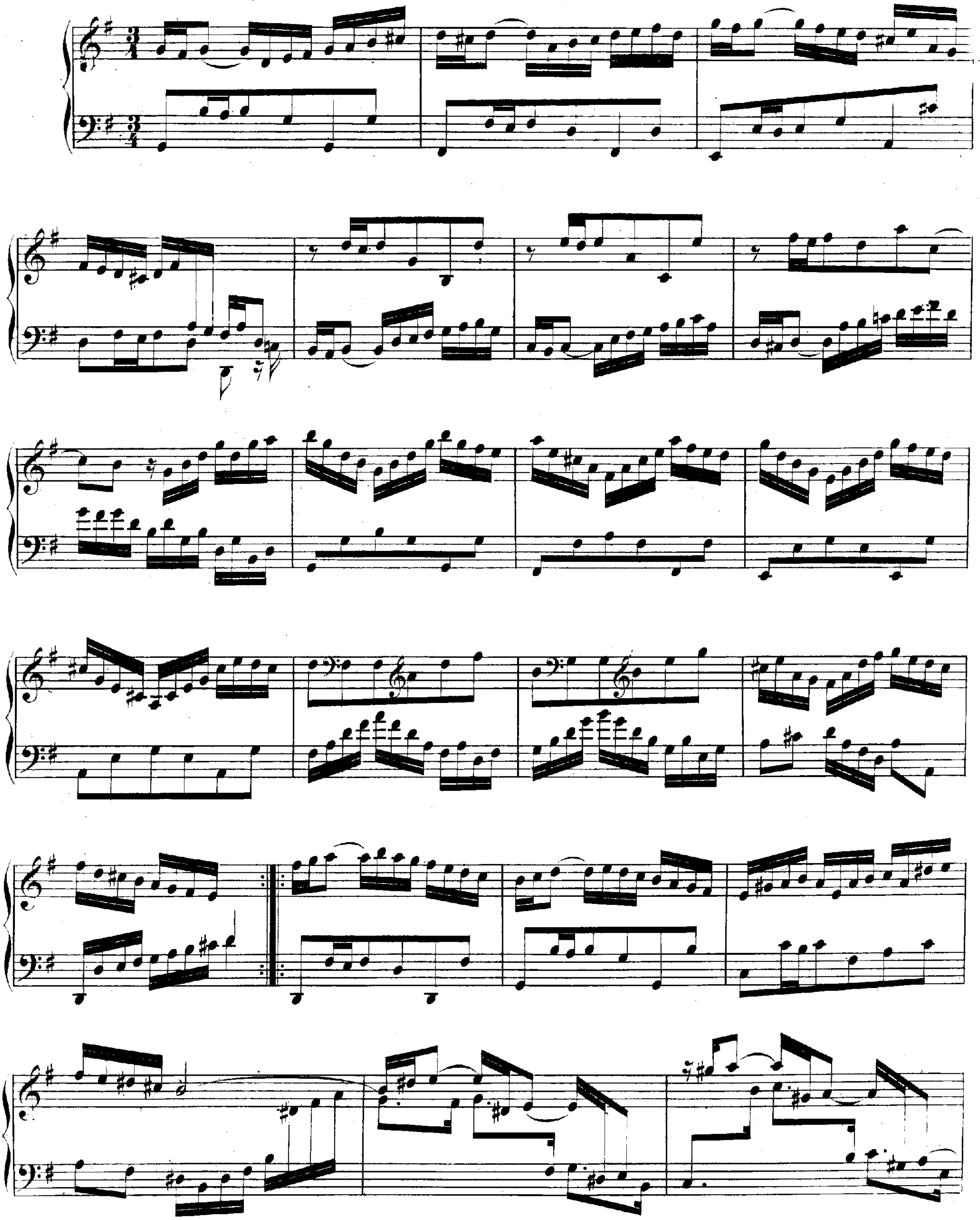
Vierter Theil.

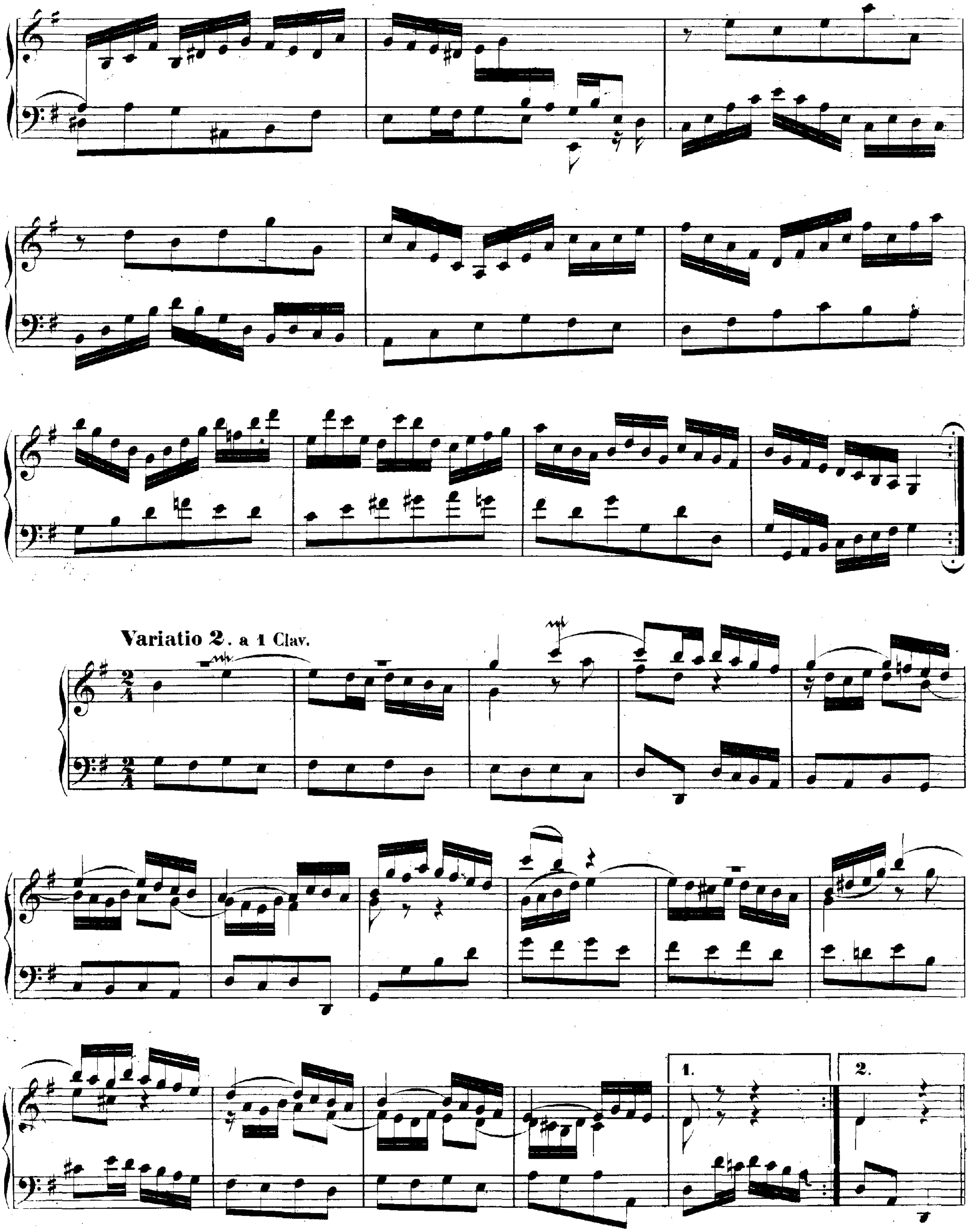
Aria mit 30 Veränderungen.

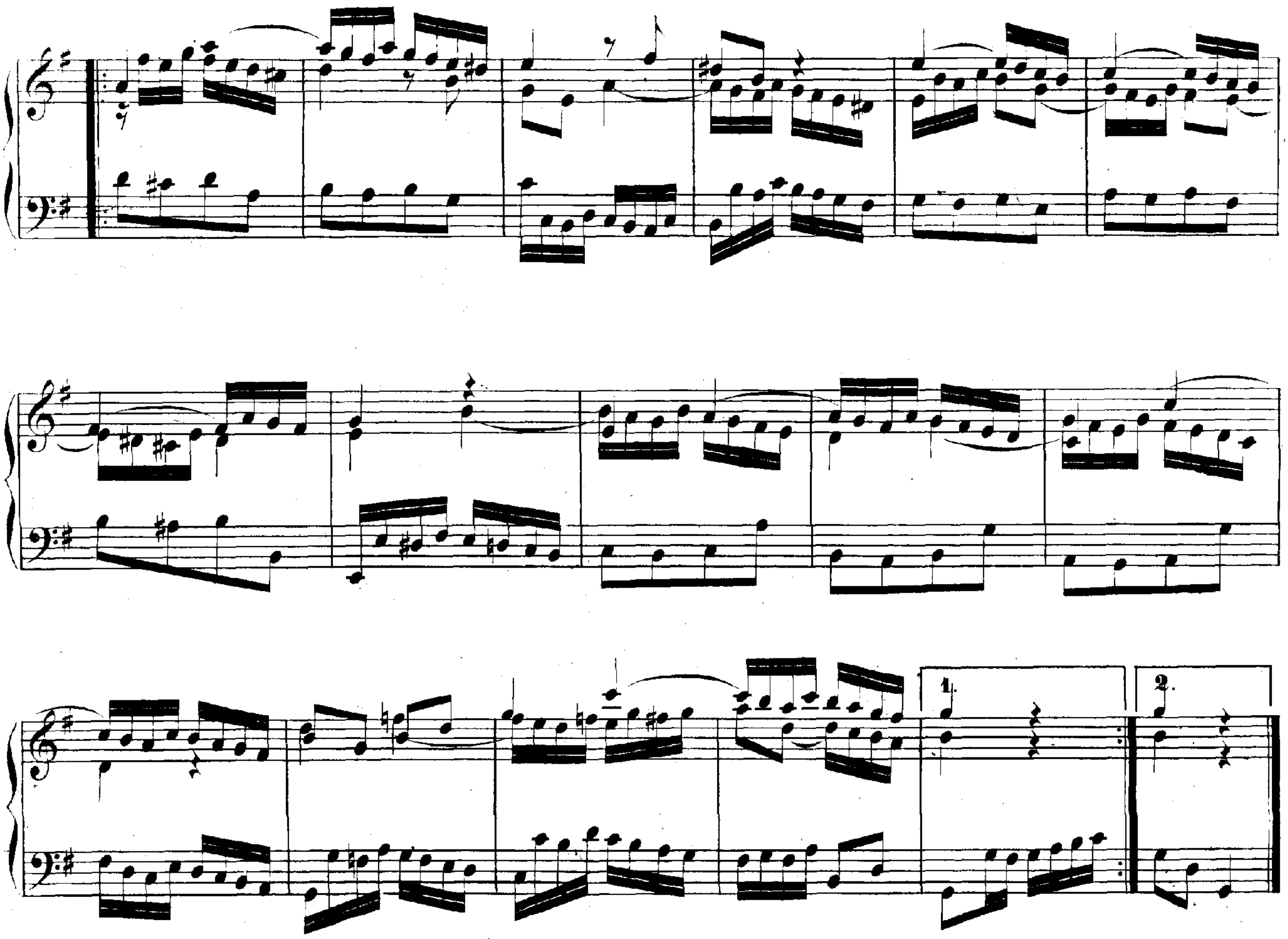
ARIA.



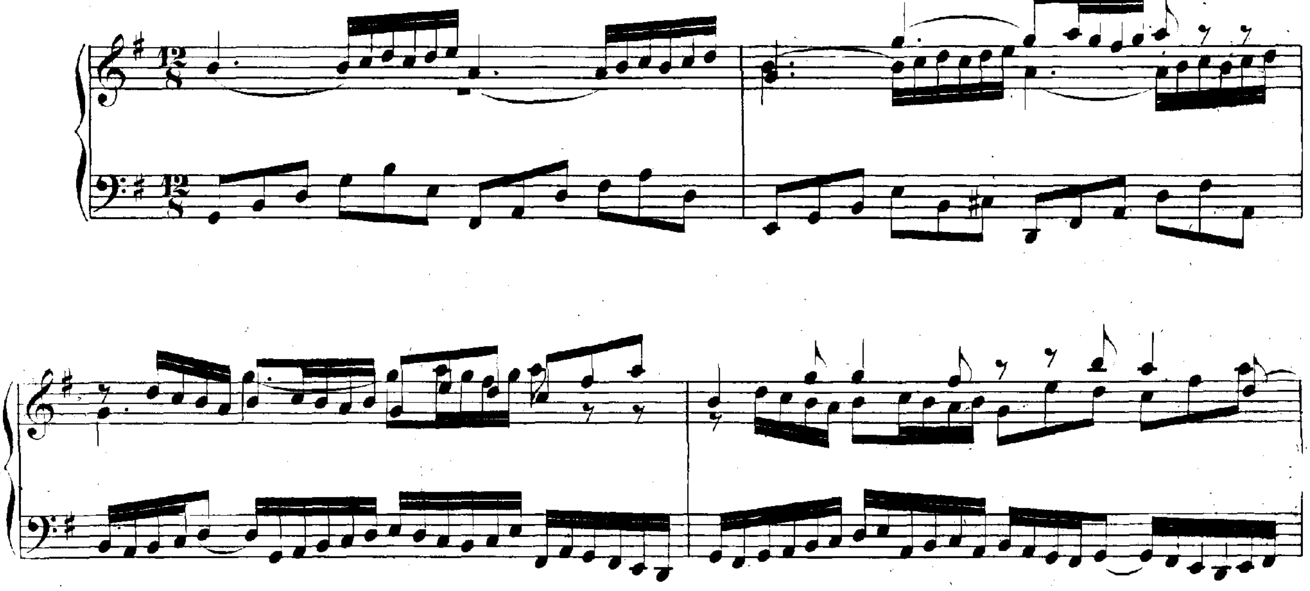
Variatio 1. a 1 Clav.

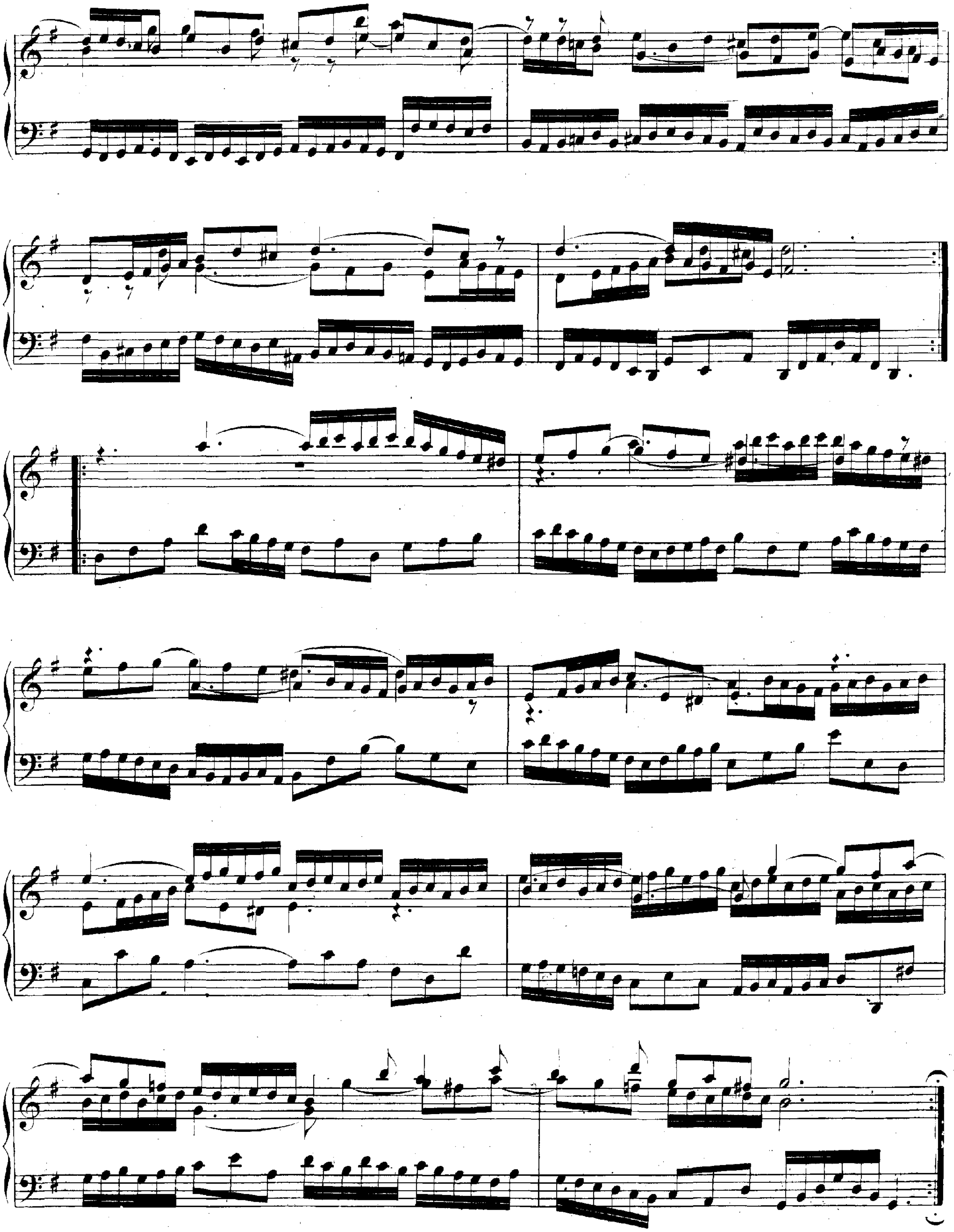



Variatio 2. a 1 Clav.
1.
2.

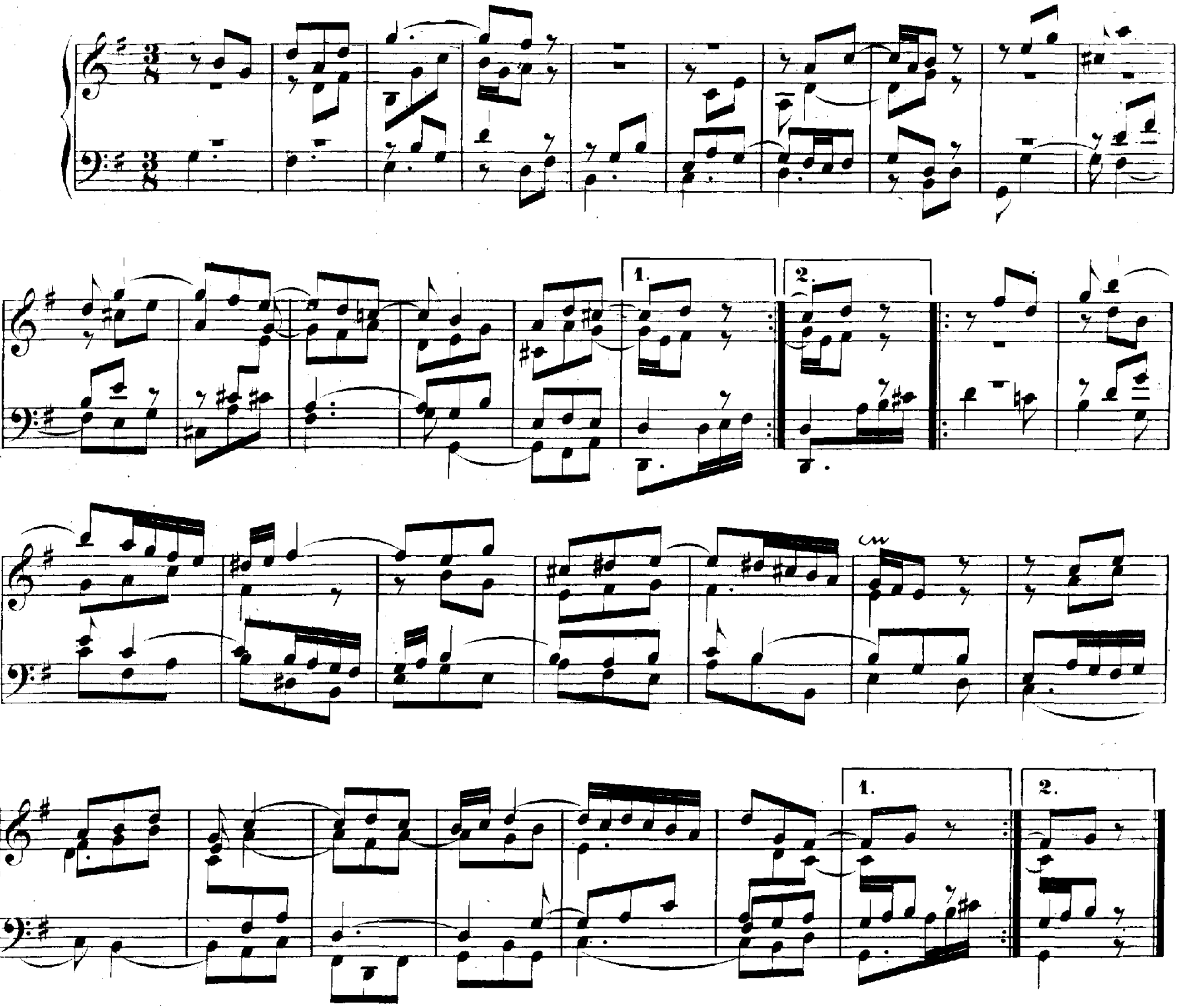


Variatio 3. Canone all' Unisono. a 1 Clav.

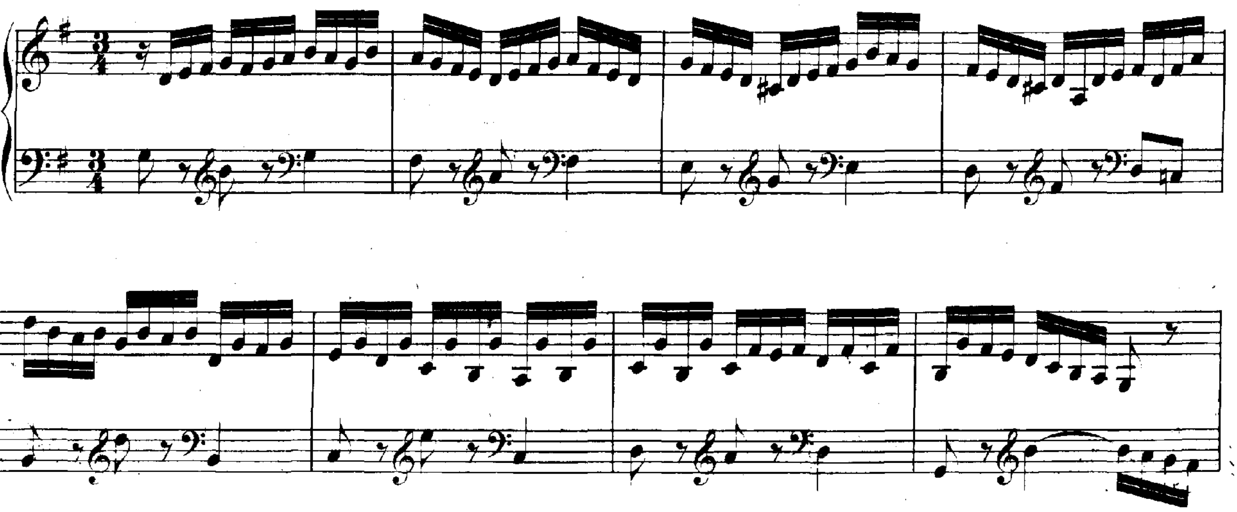


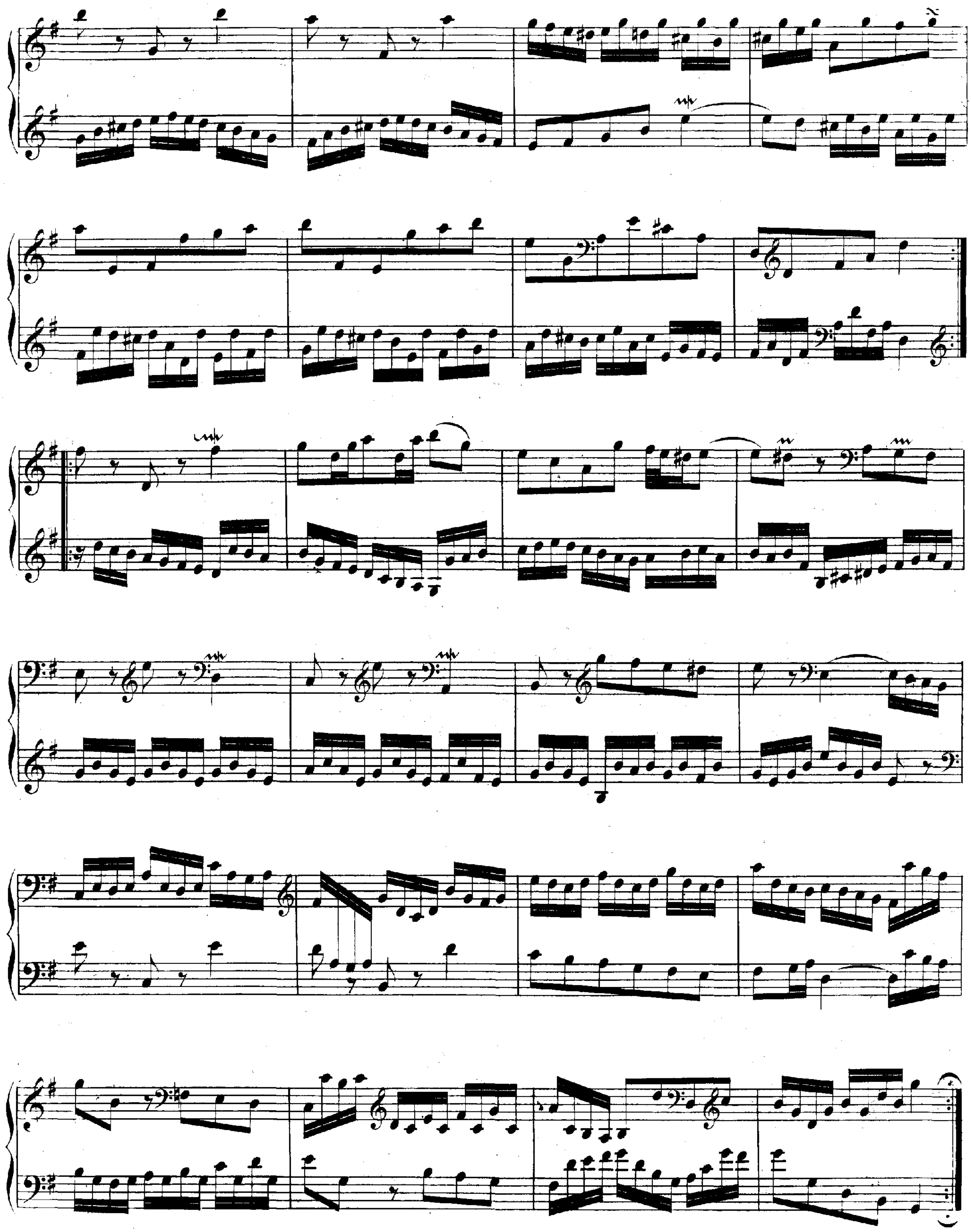


Variatio 4. a 1 Clav.

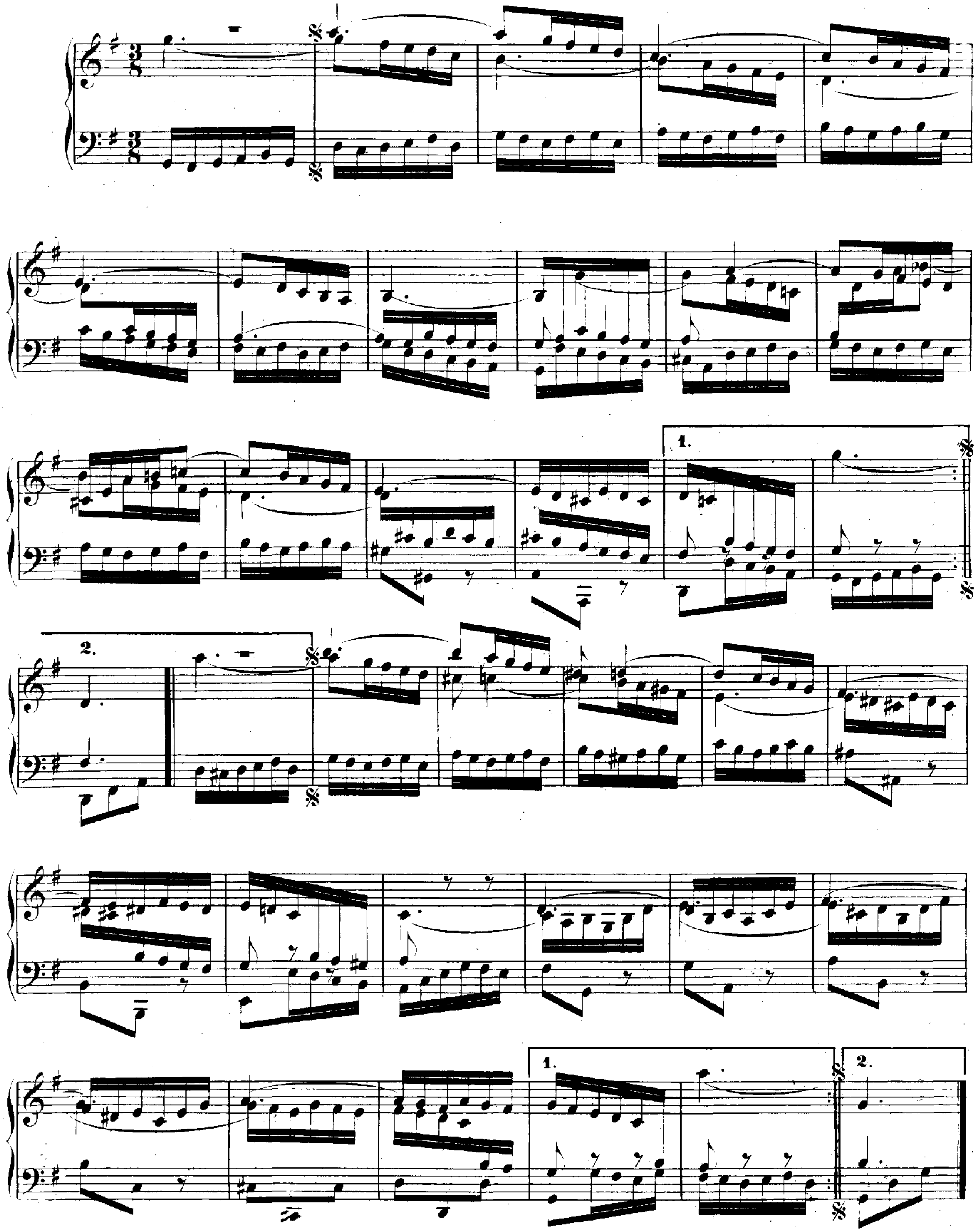


Variatio 5. a 1 ovvero 2 Clav.

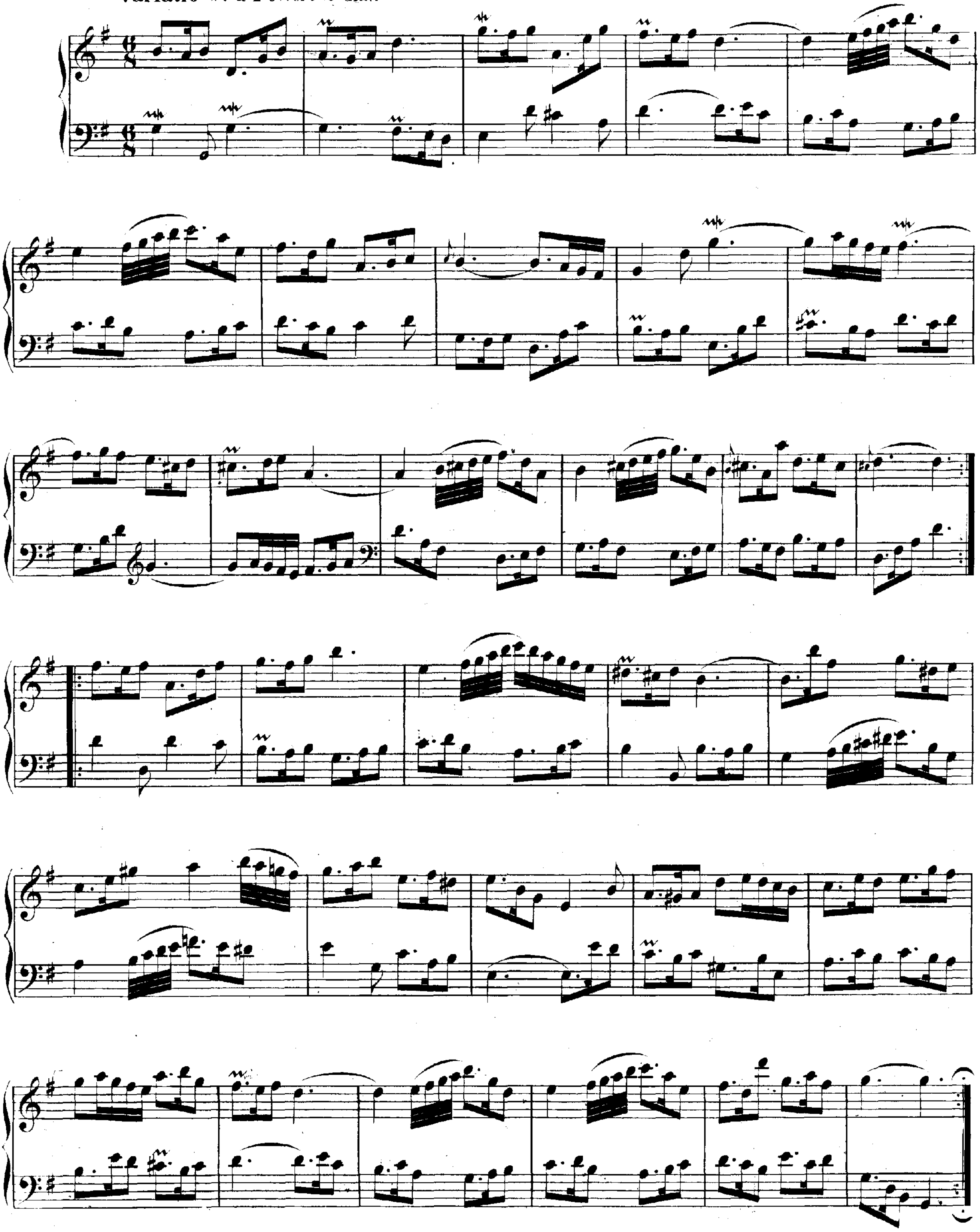




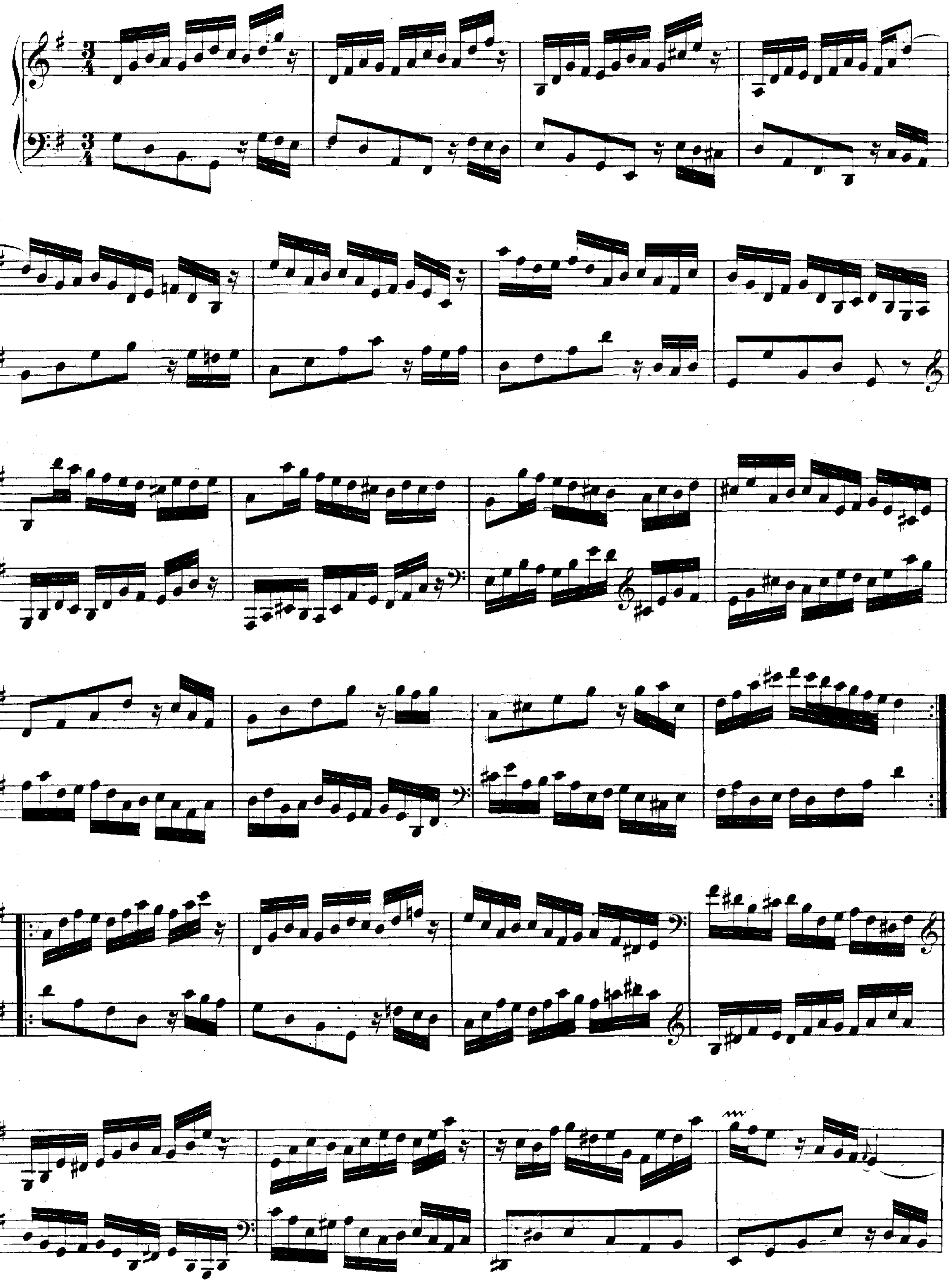
Variatio 6. Canone alla Seconda. a 1 Clav.

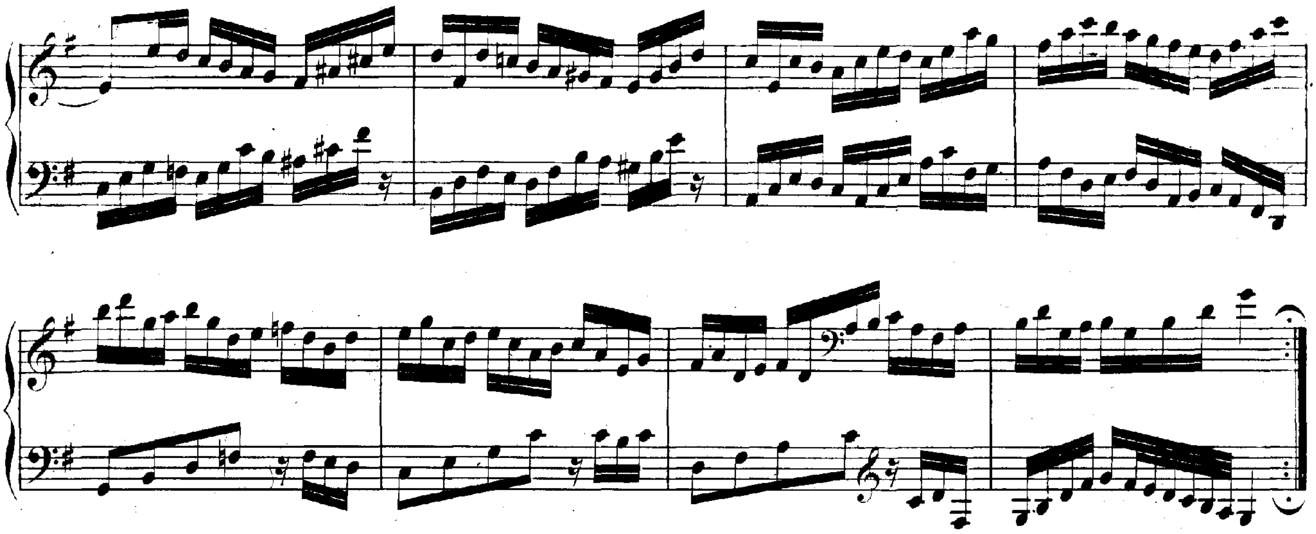


Variatio 7. a 1 ovvero 2 Clav.

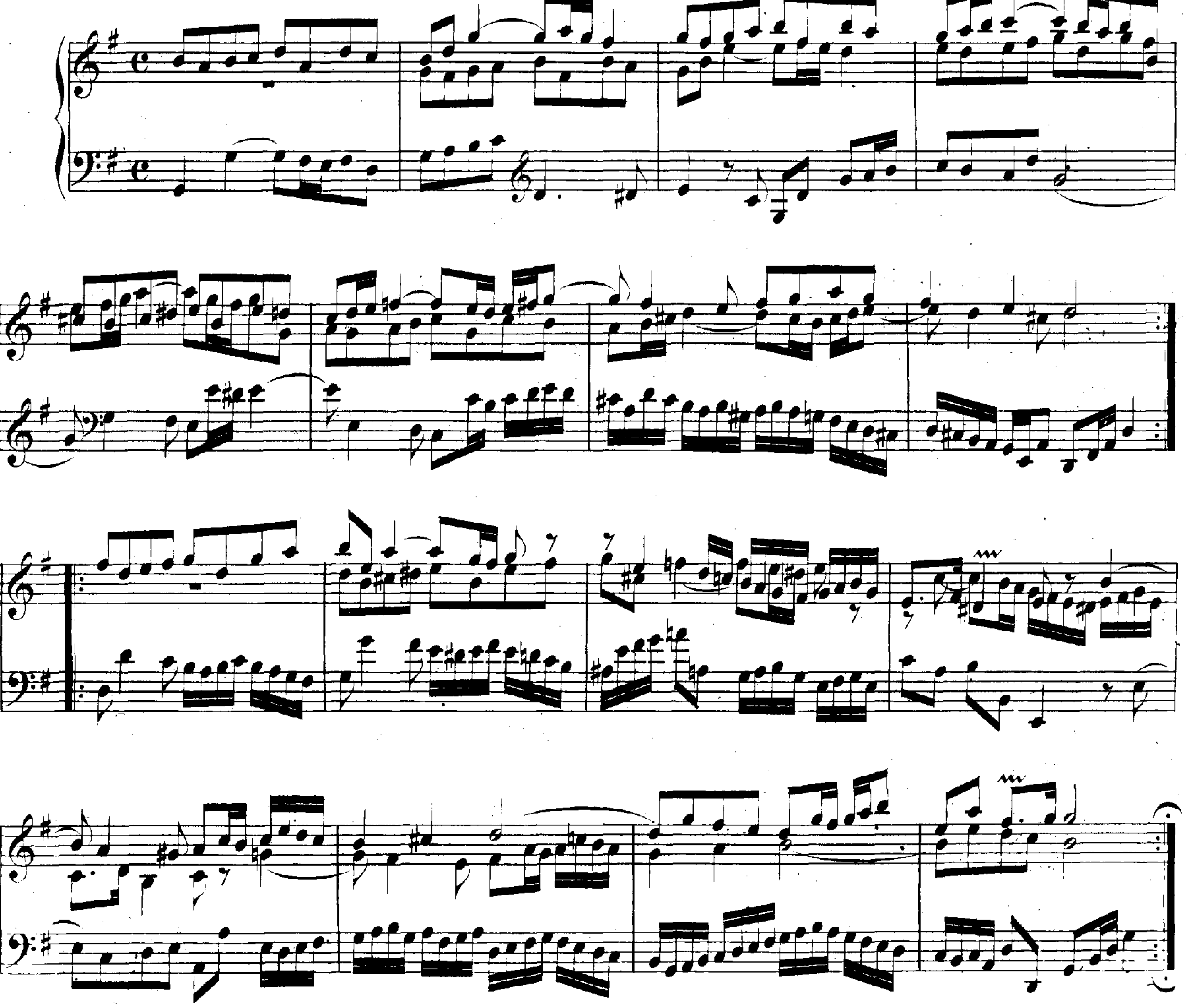


Variatio 8. a 2 Clav.

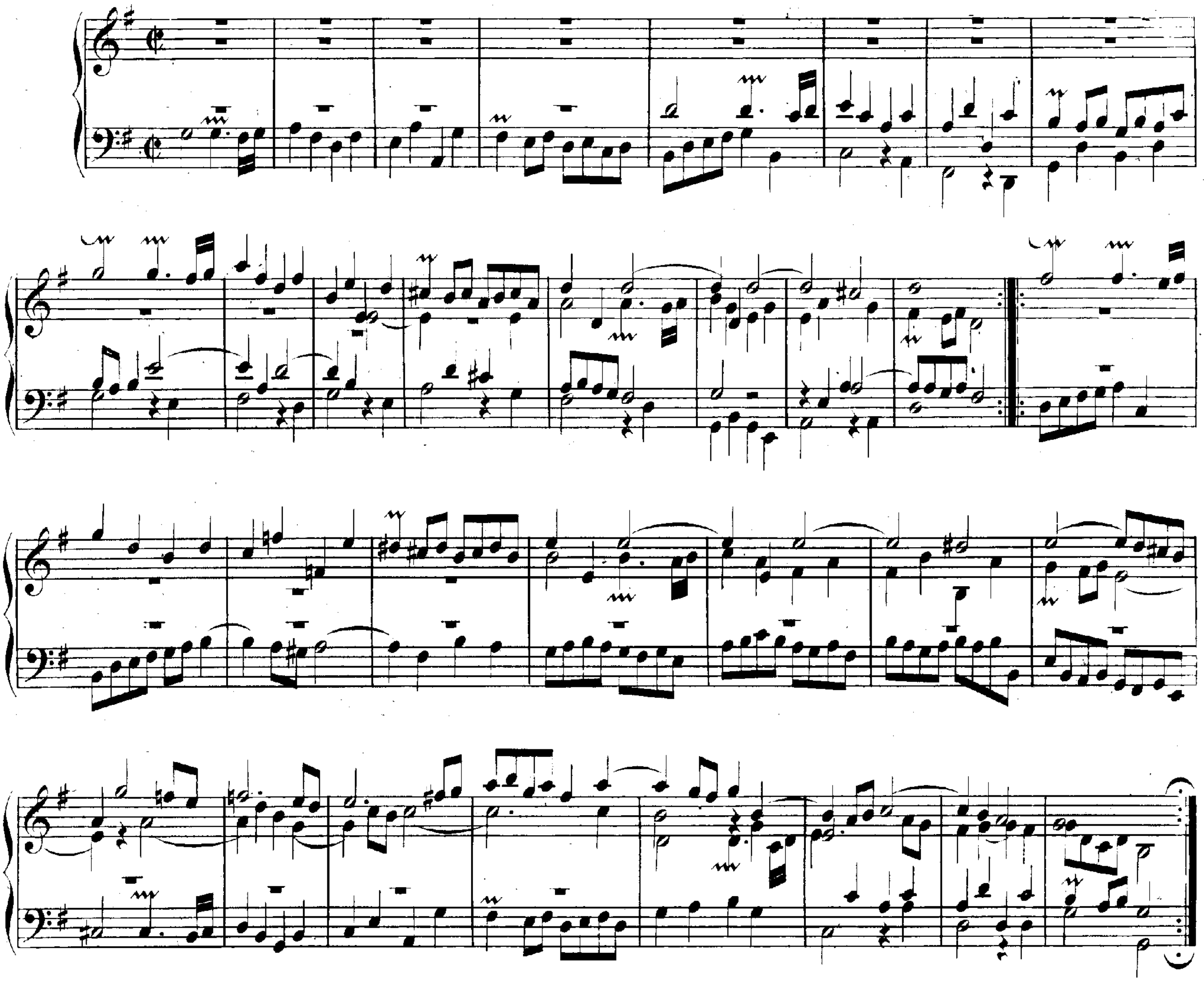




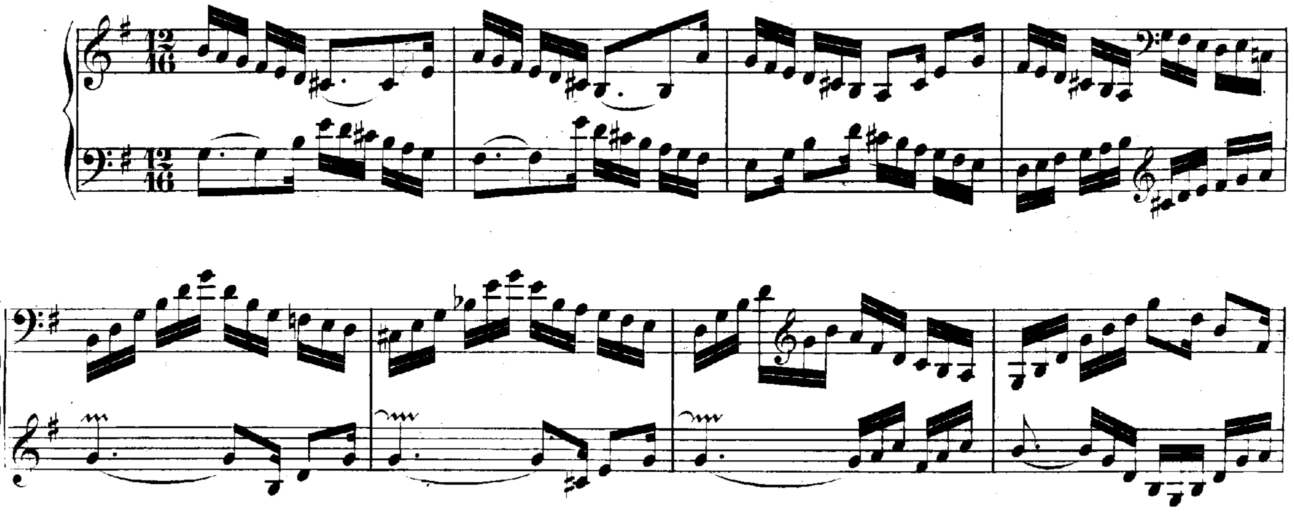
Variatio 9. Canone alla Terza. a 1 Clav.

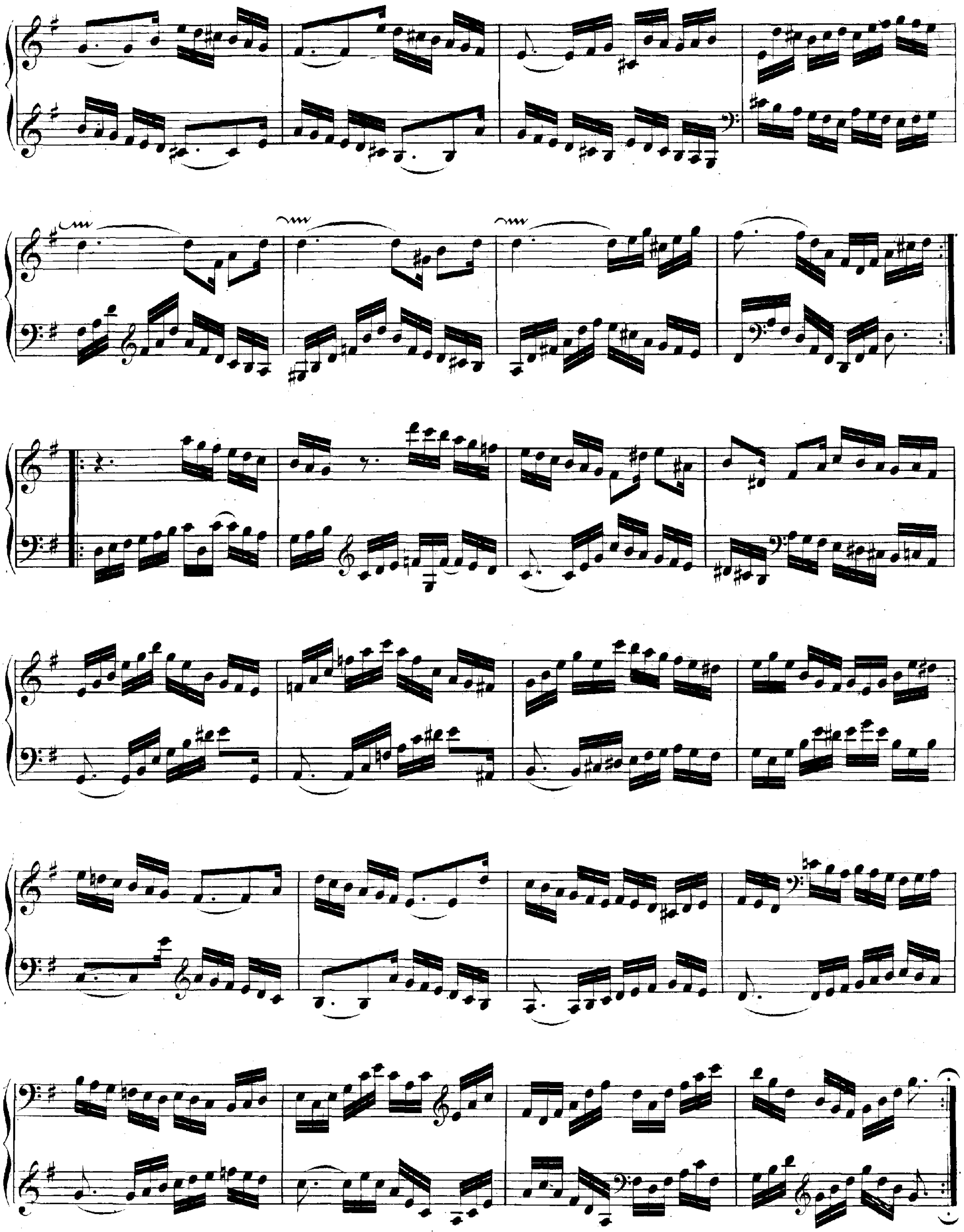


Variatio 10. Fughetta. a 1 Clav.

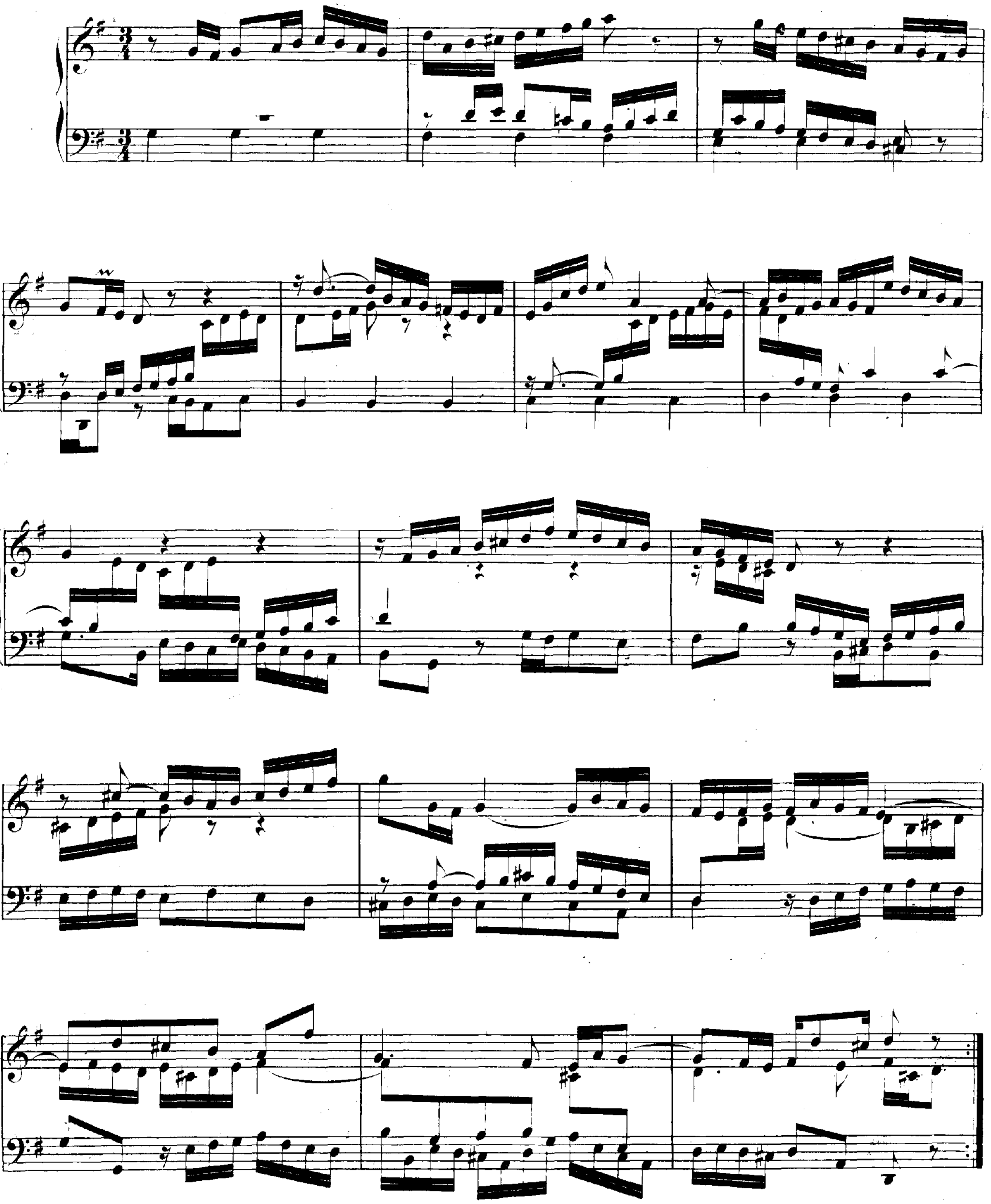


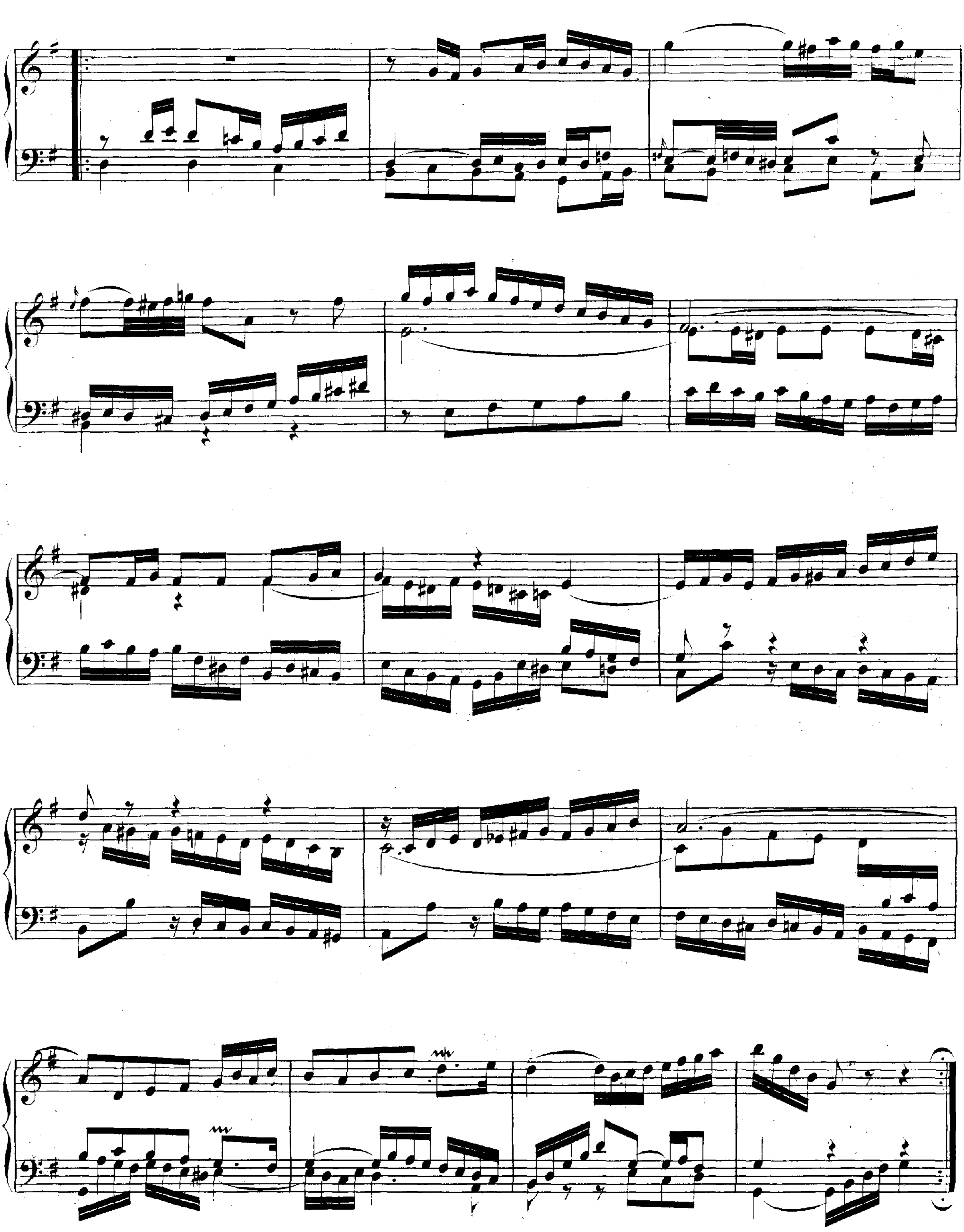
Variatio 11. a 2 Clav.



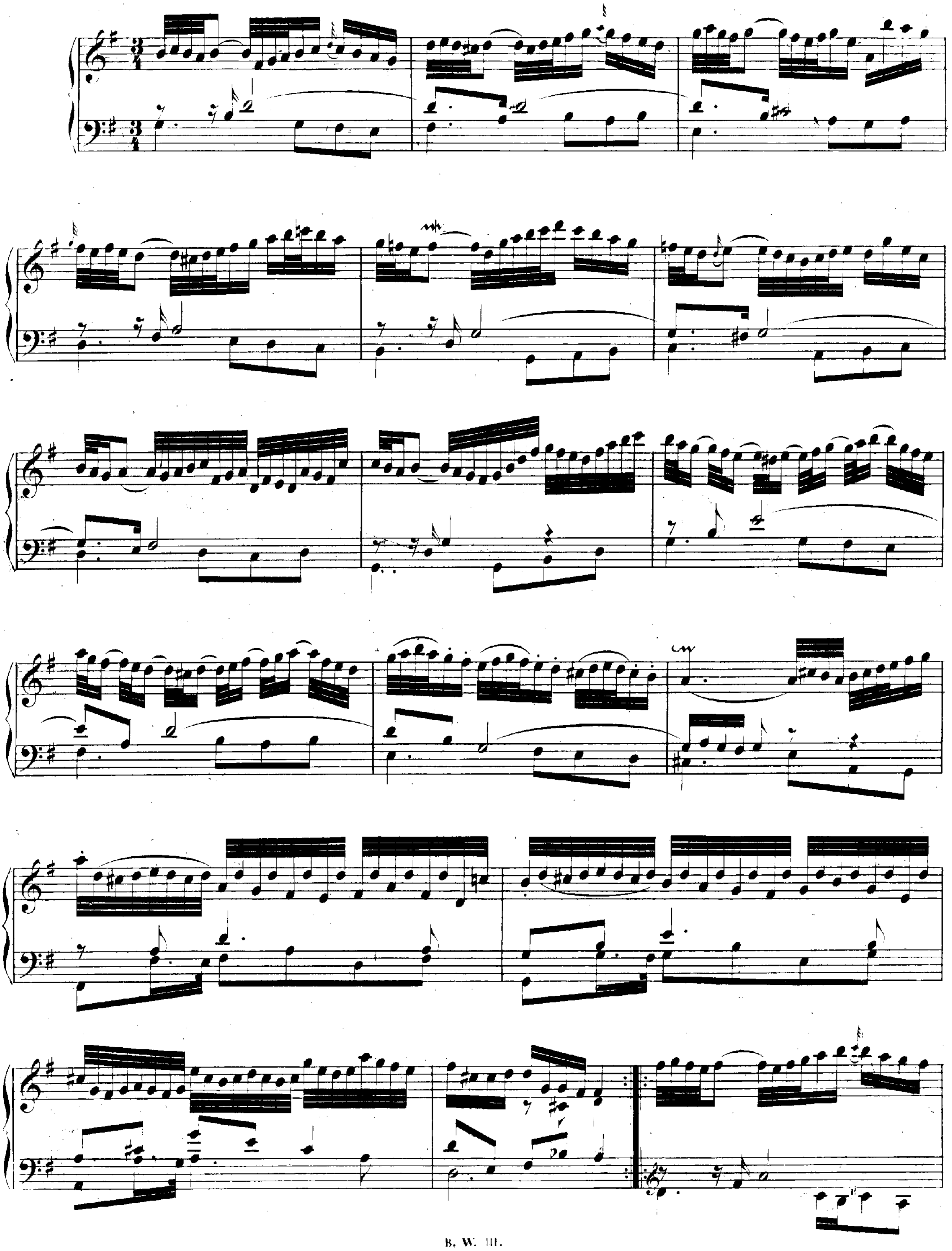


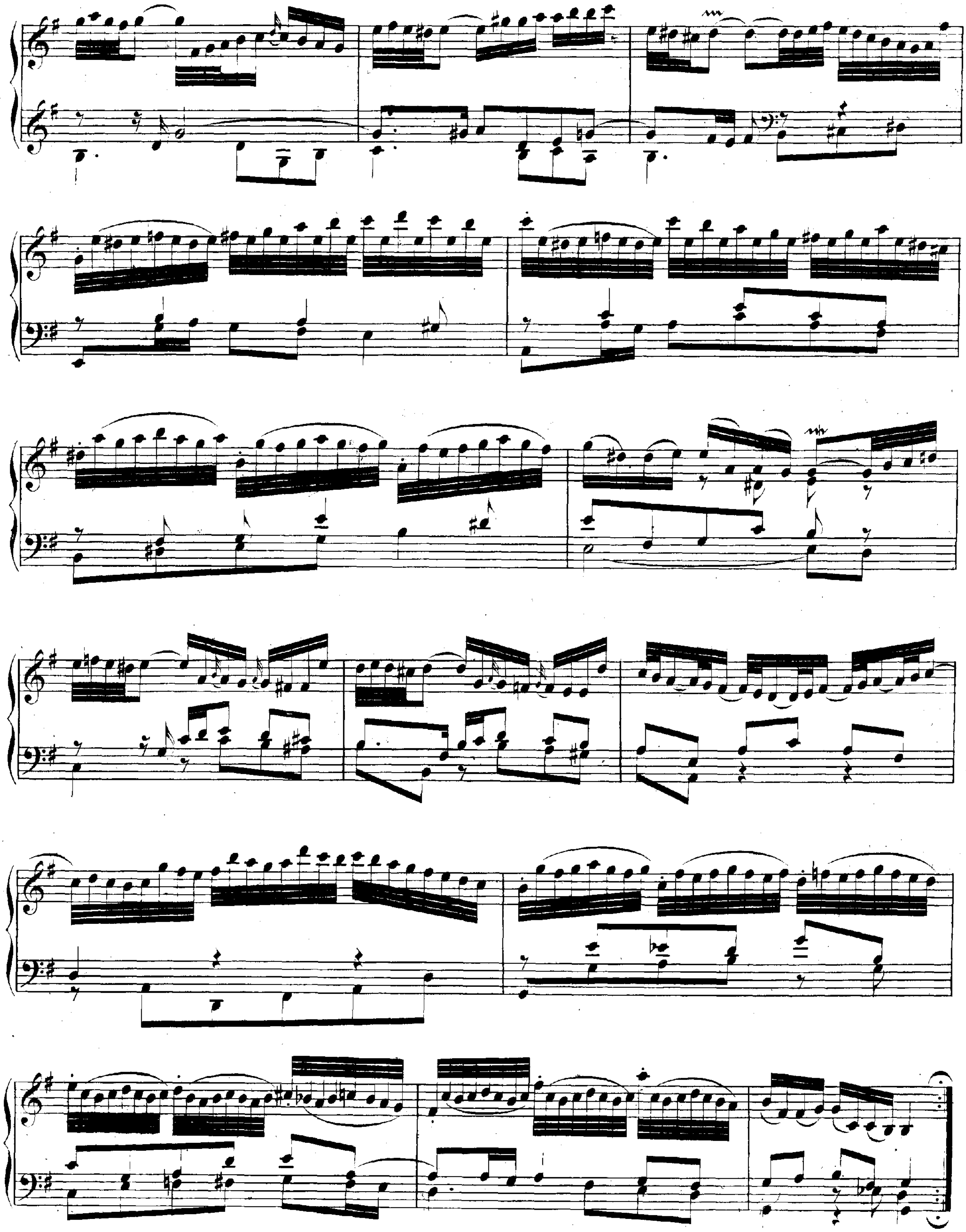
Variatio 12. Canone alla Quarta.



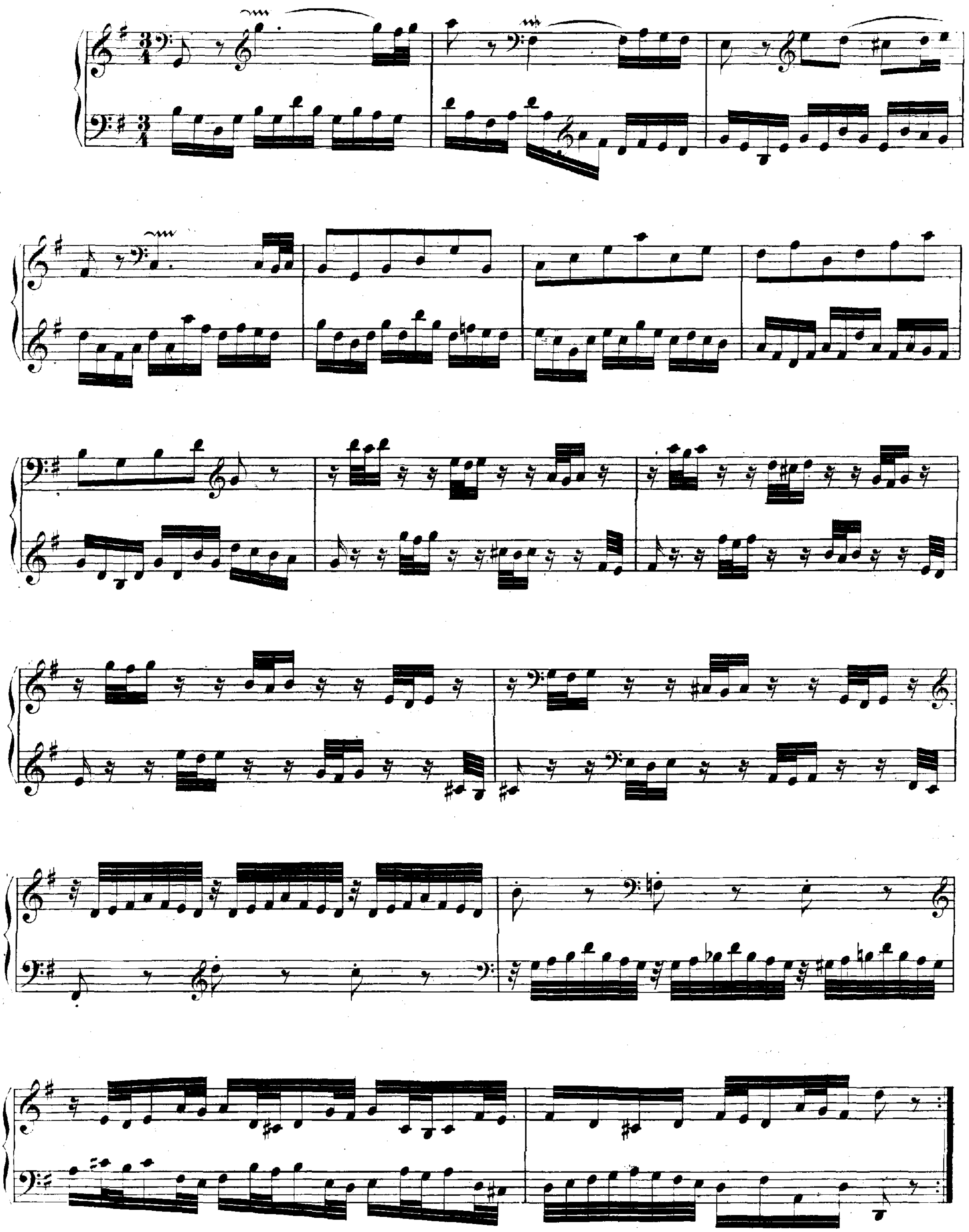


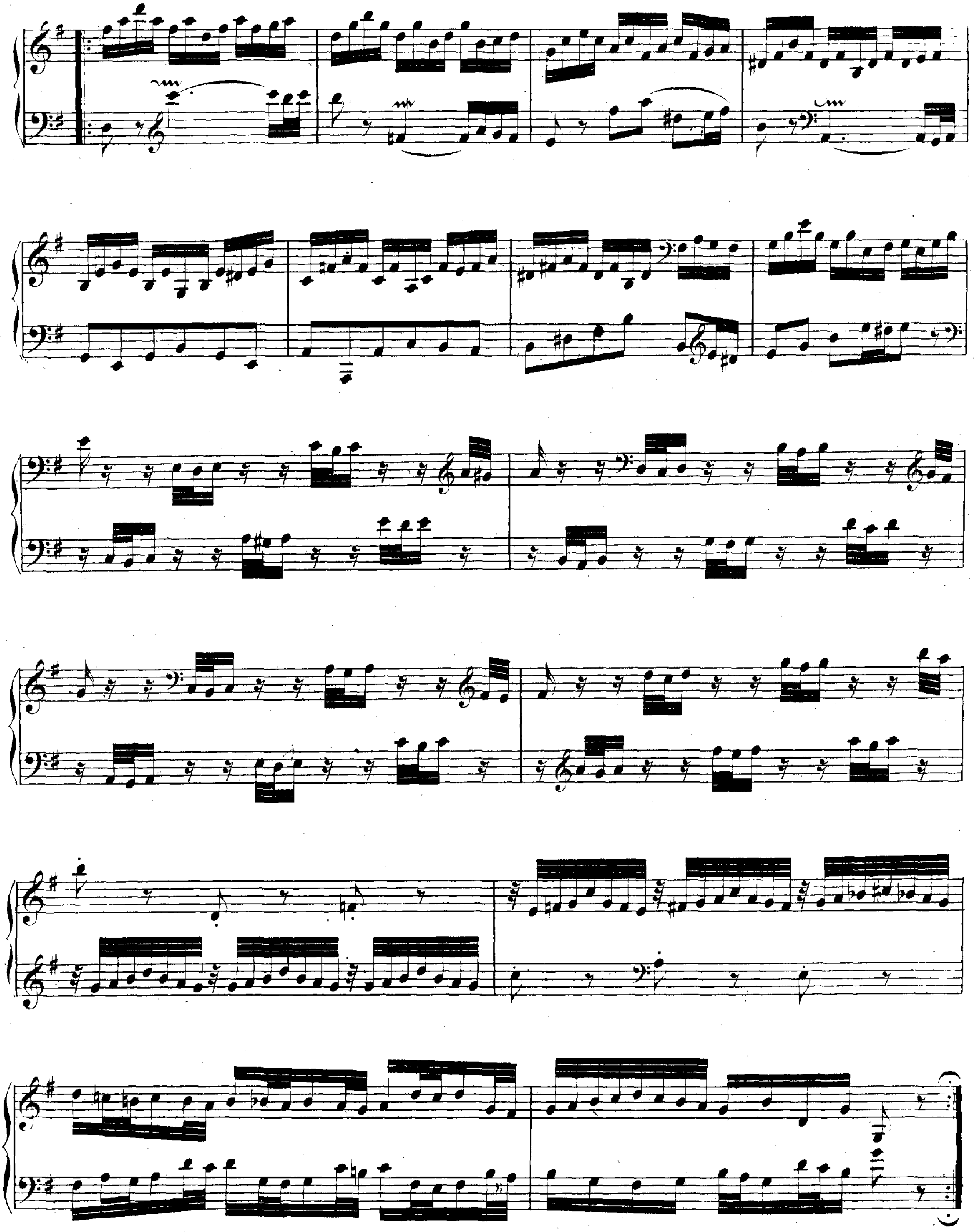
Variatio 13. a 2 Clav.



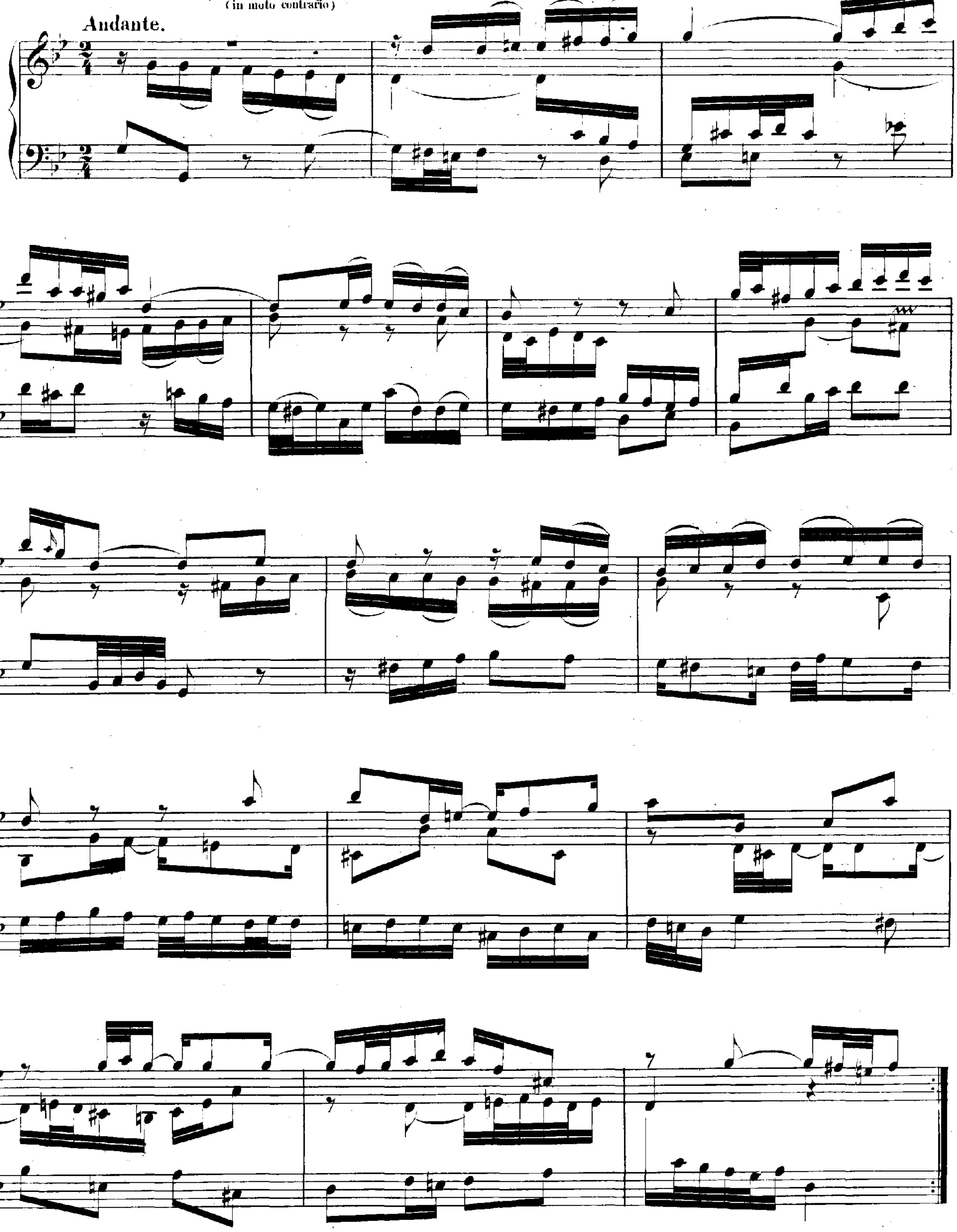


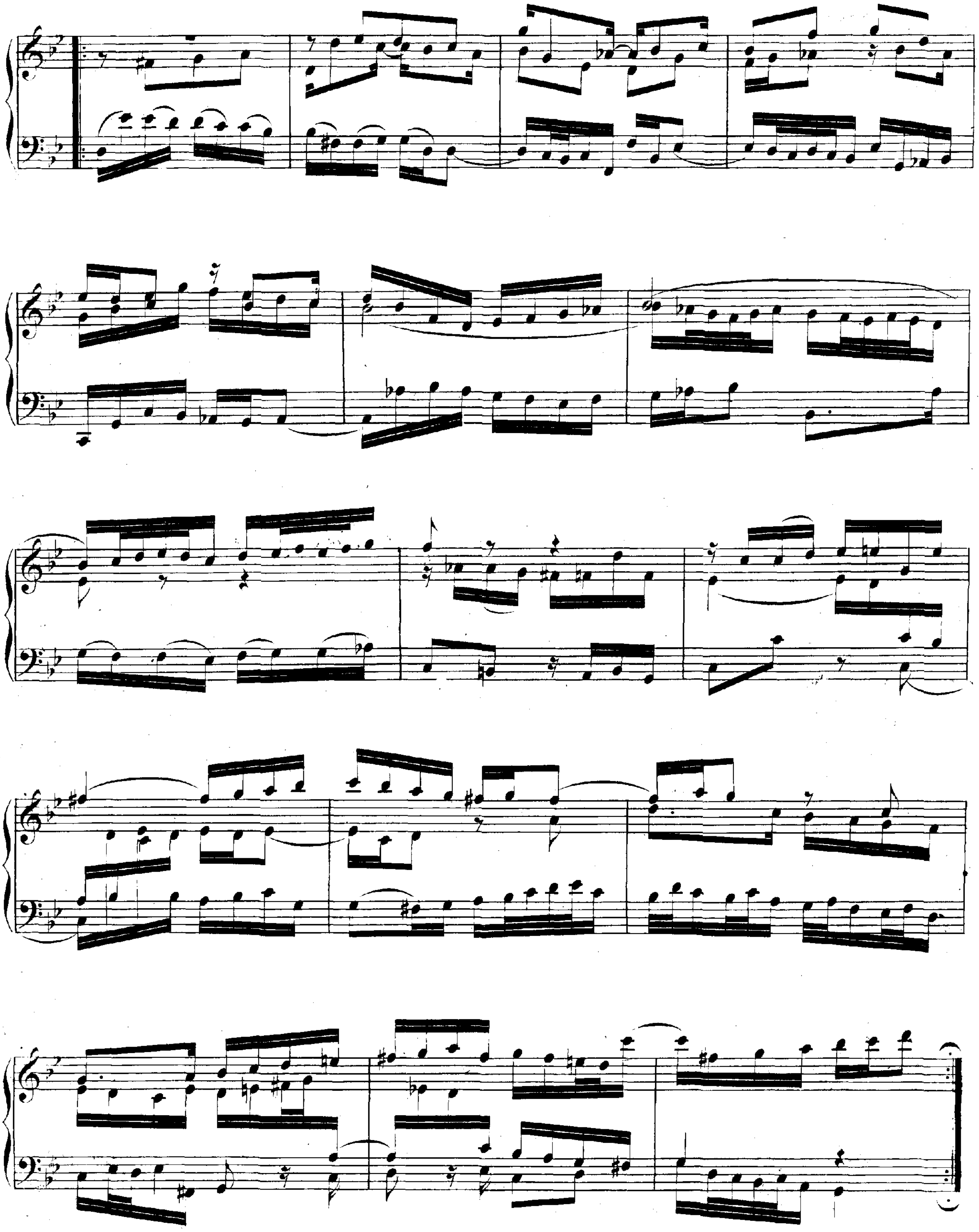
Variatio 14. a 2 Clav.



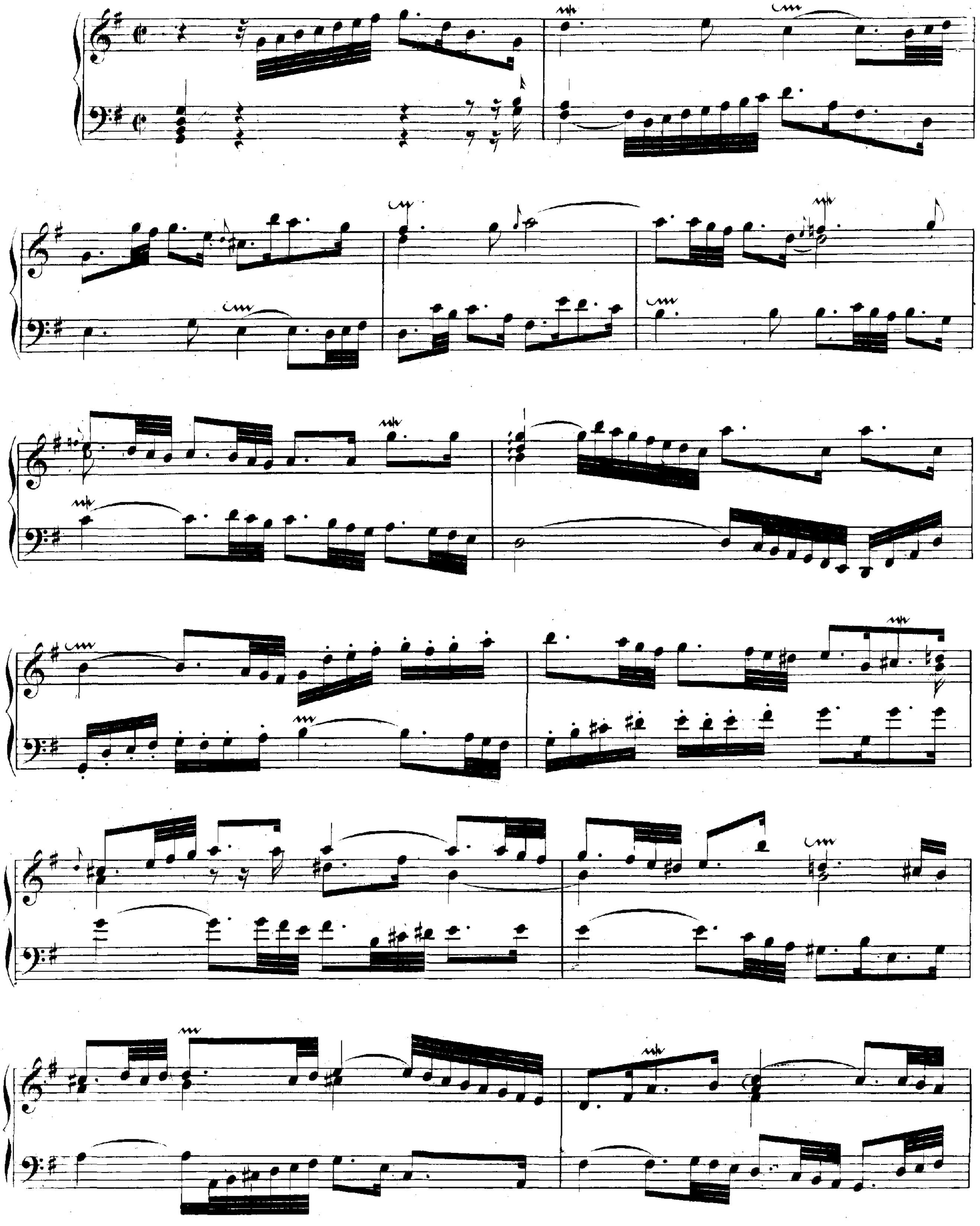


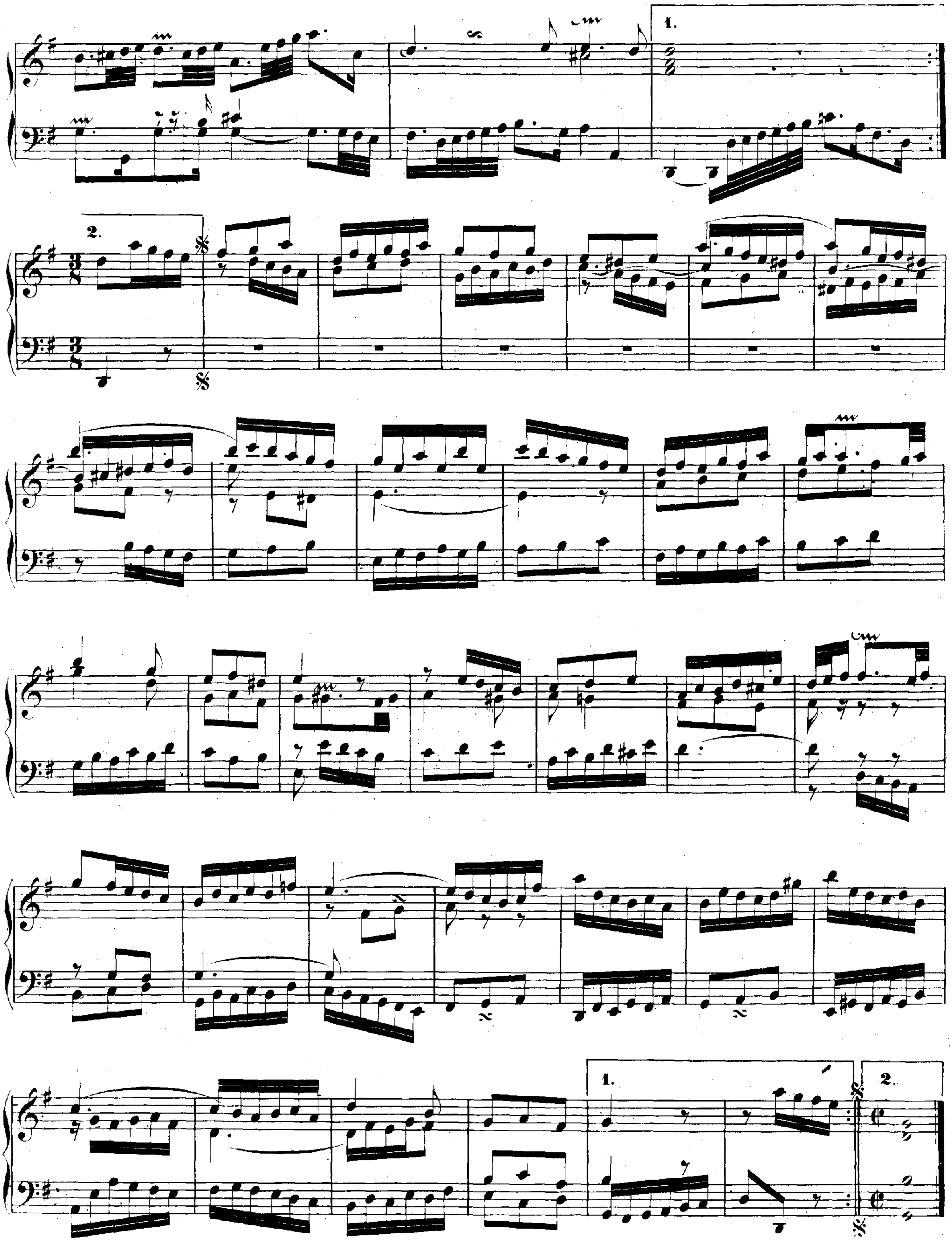
Variatio 15. Canone alla Quinta. a 1 Clav.
(in moto contrario)



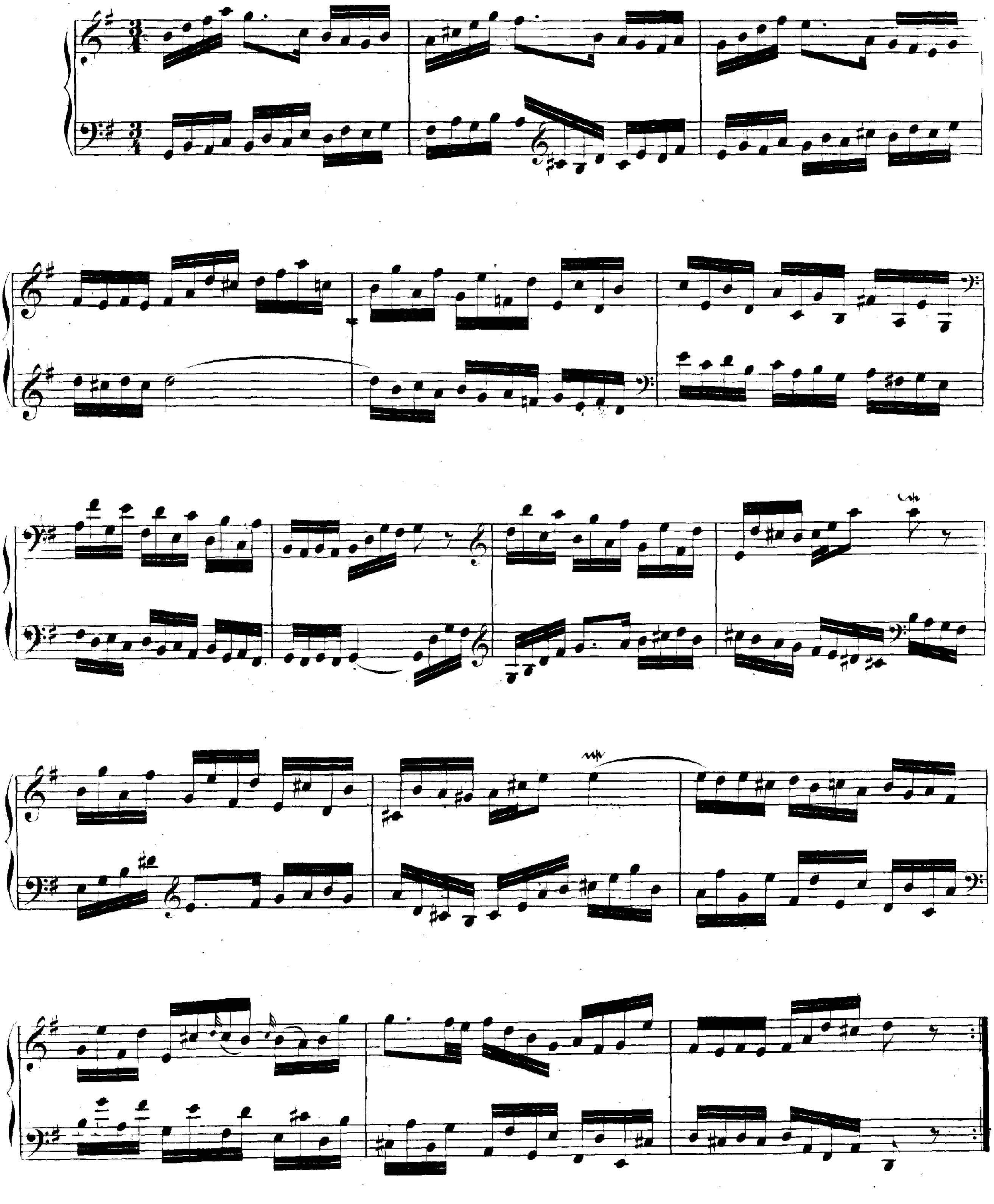


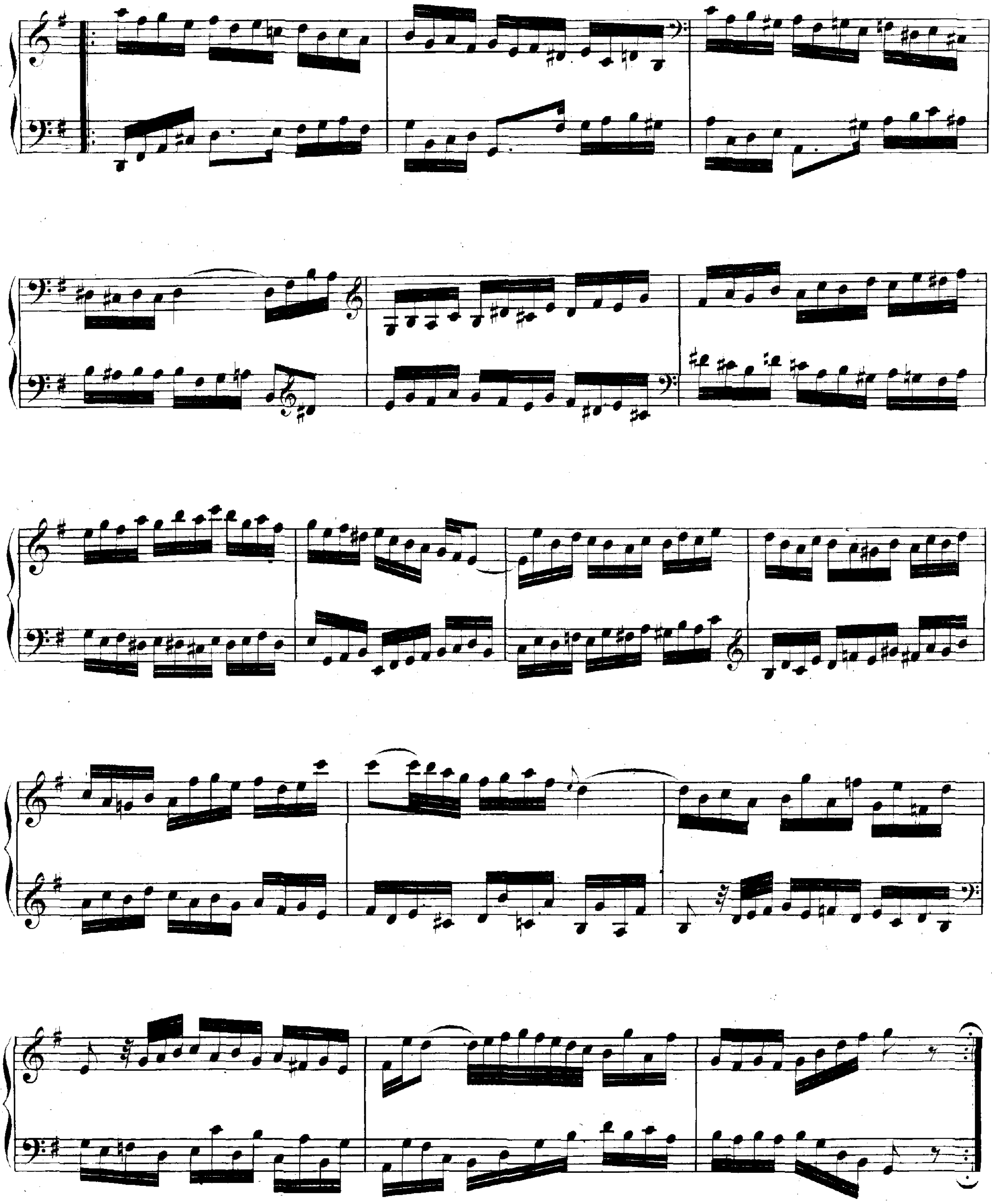
Variatio 16. Ouverture. a 1 Clav.



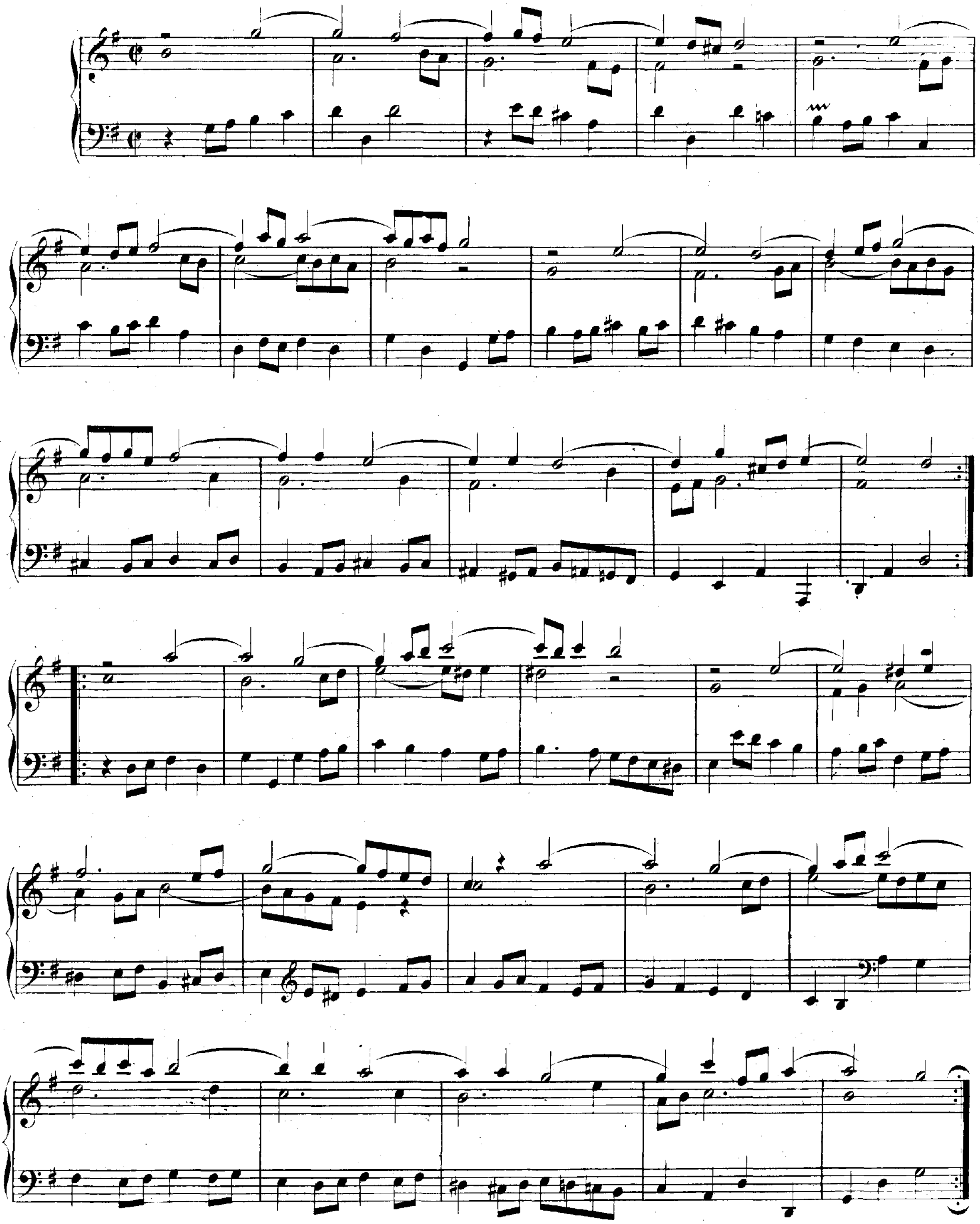


Variatio 17. a 2 Clav.

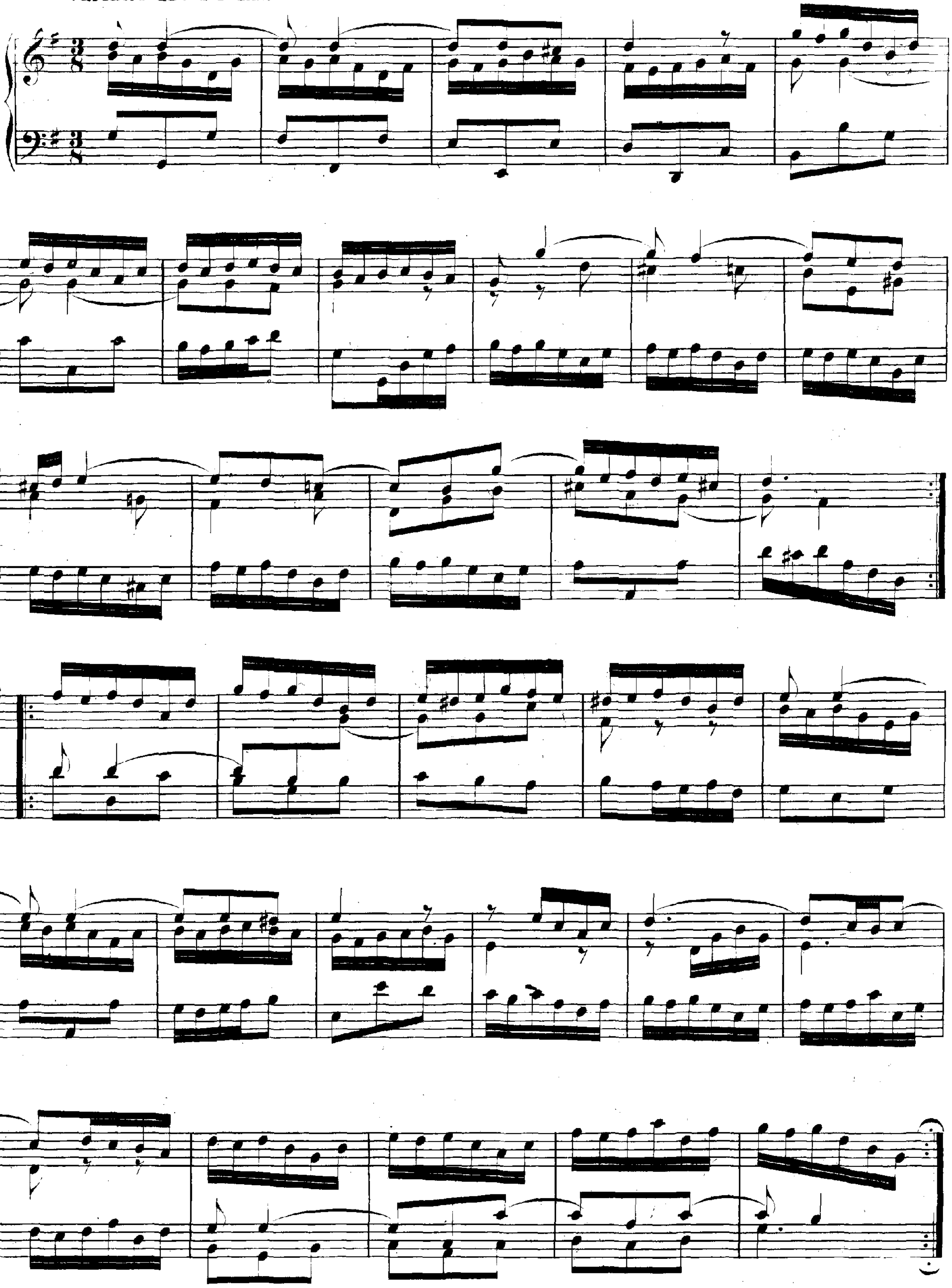




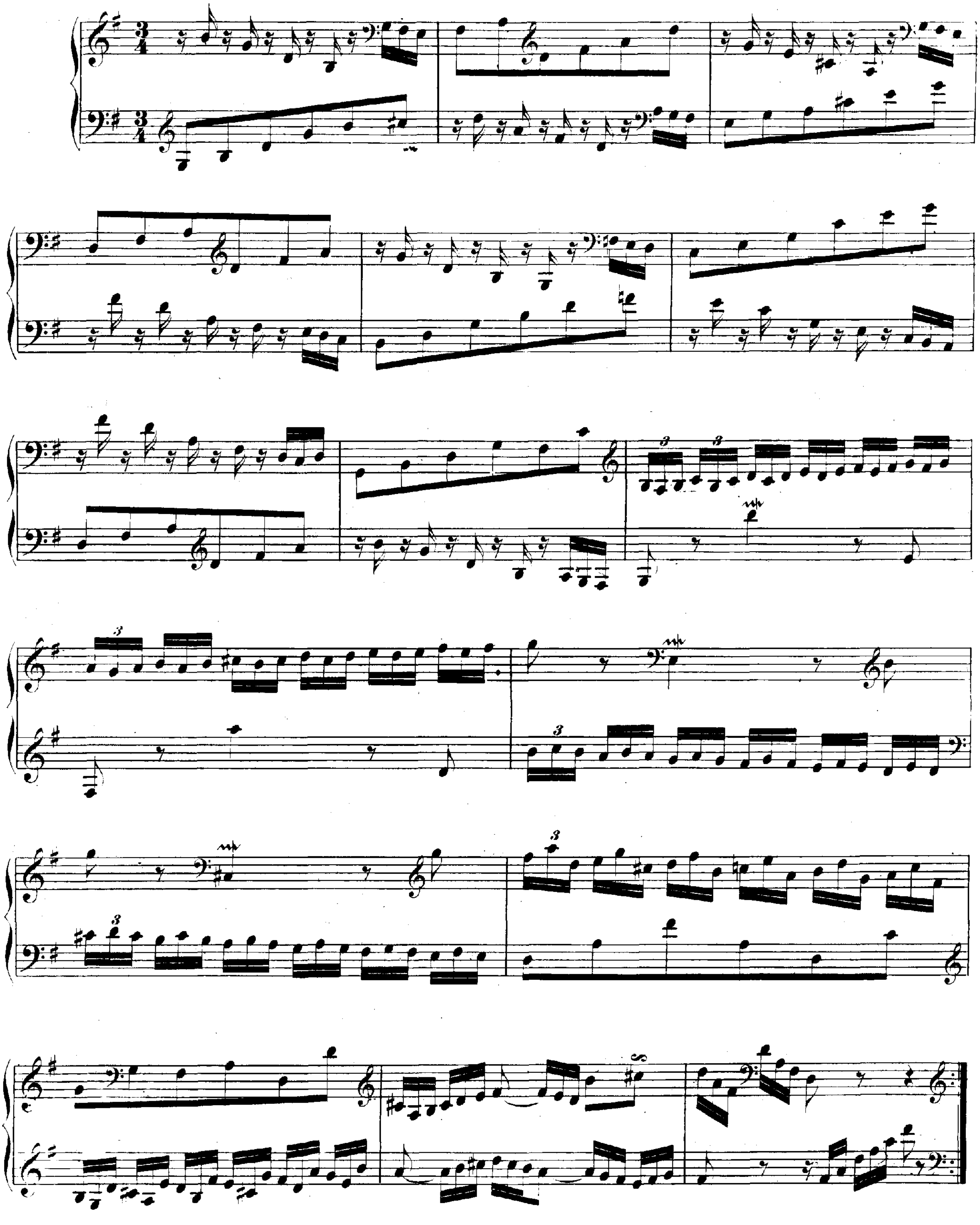
Variatio 18. Canone alla Sesta. a 1 Clav.

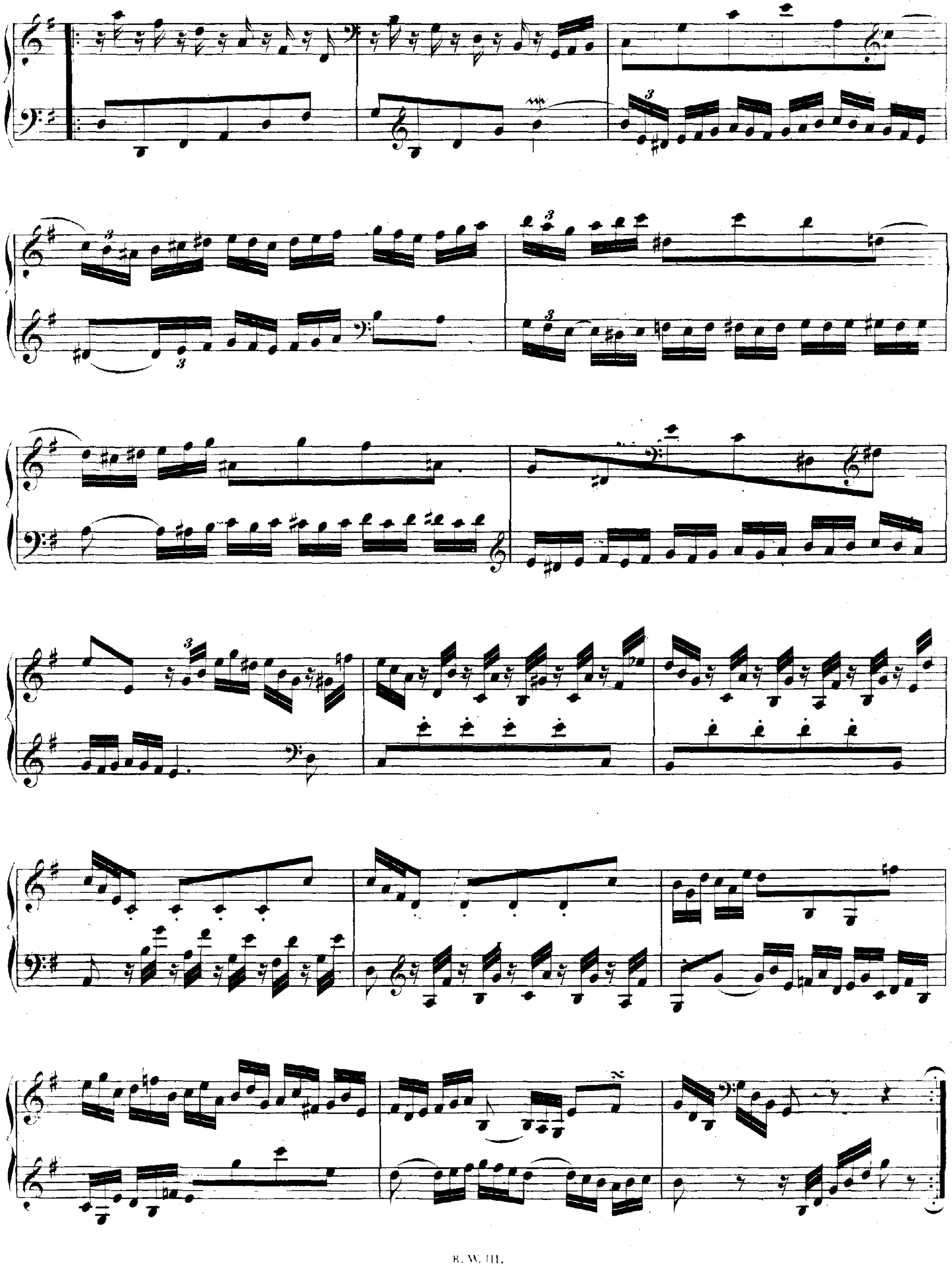


Variatio 19. a 1 Clav.

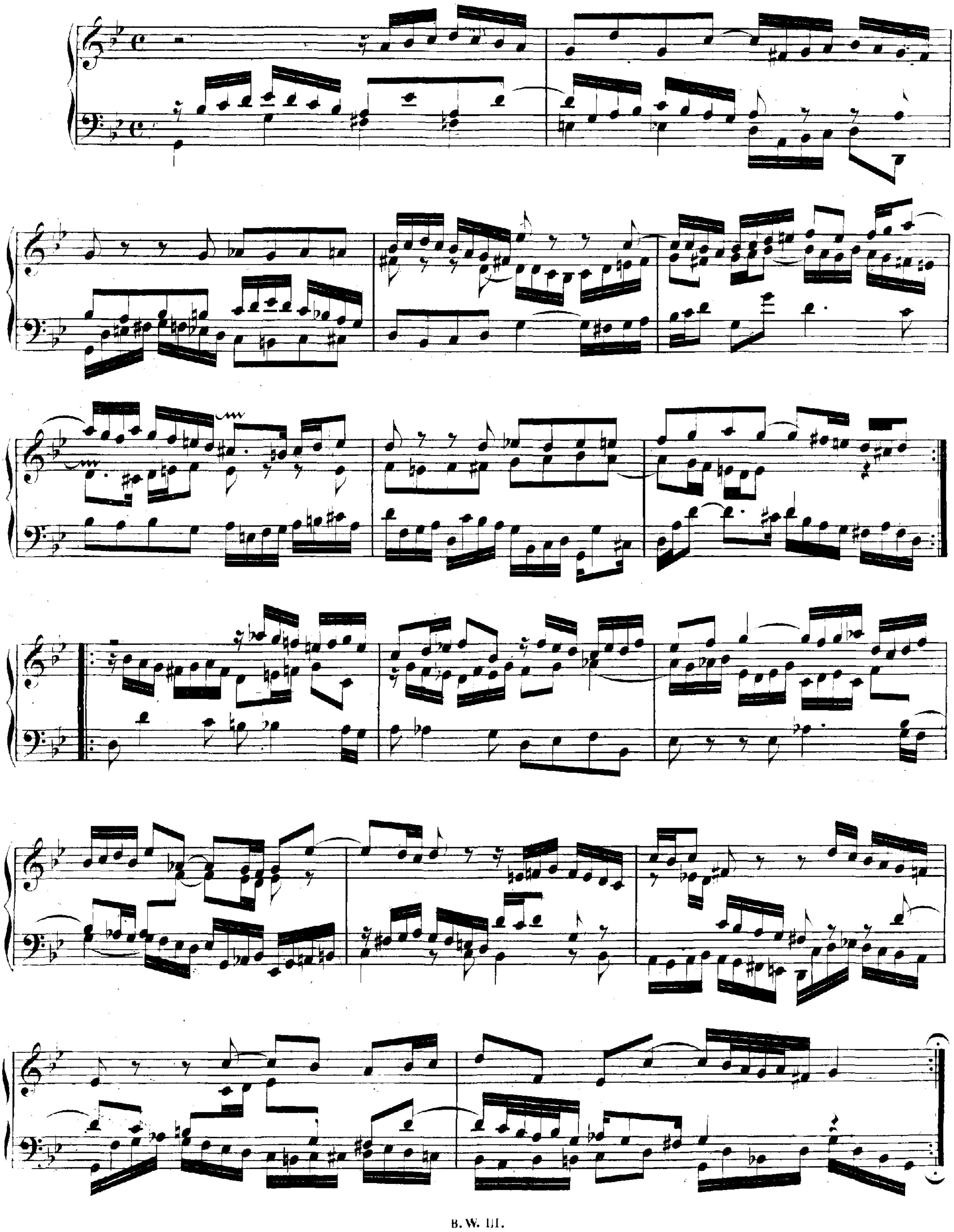


Variatio 20. a 2 Clav.



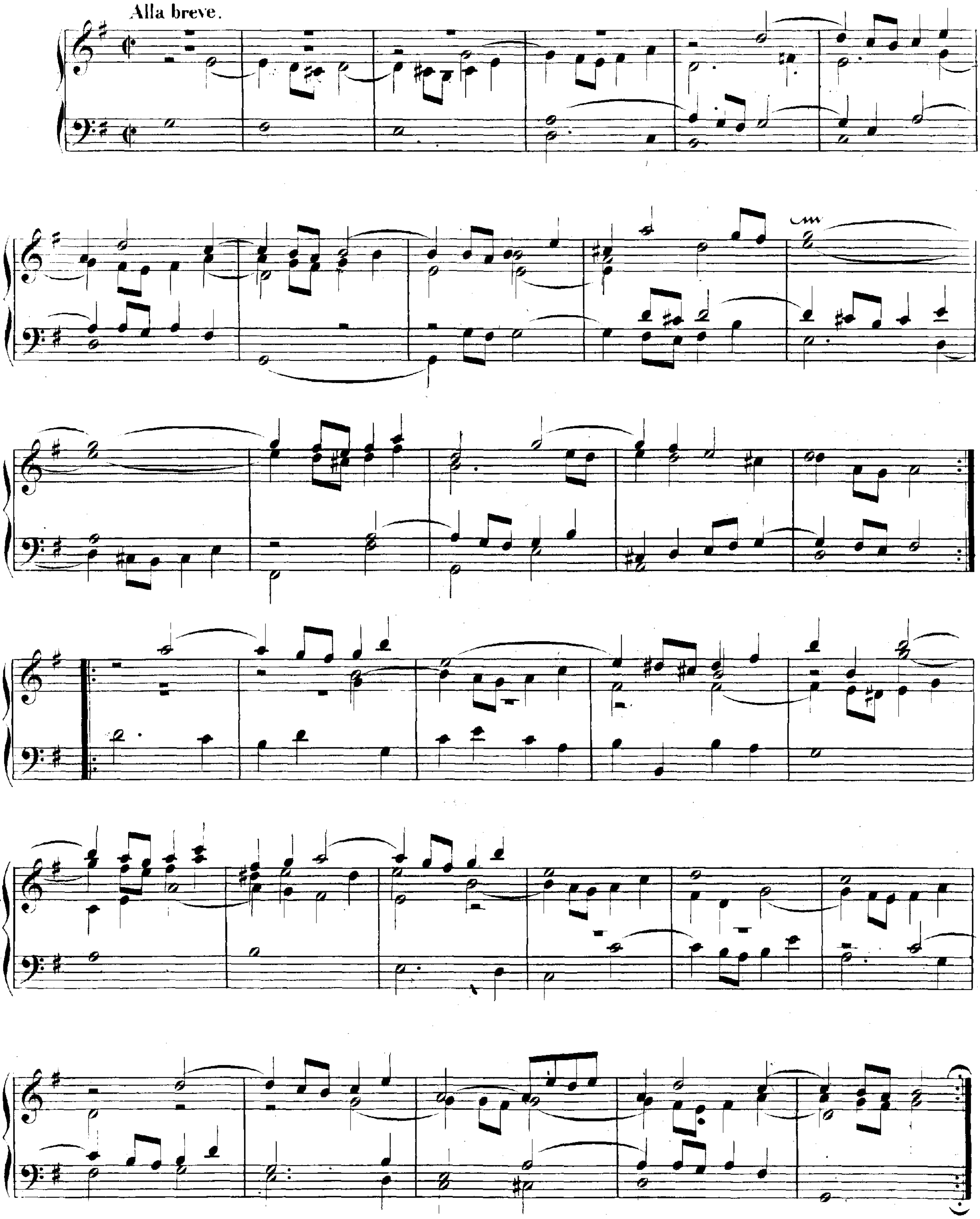


Variatio 21. Canone alla Settima.

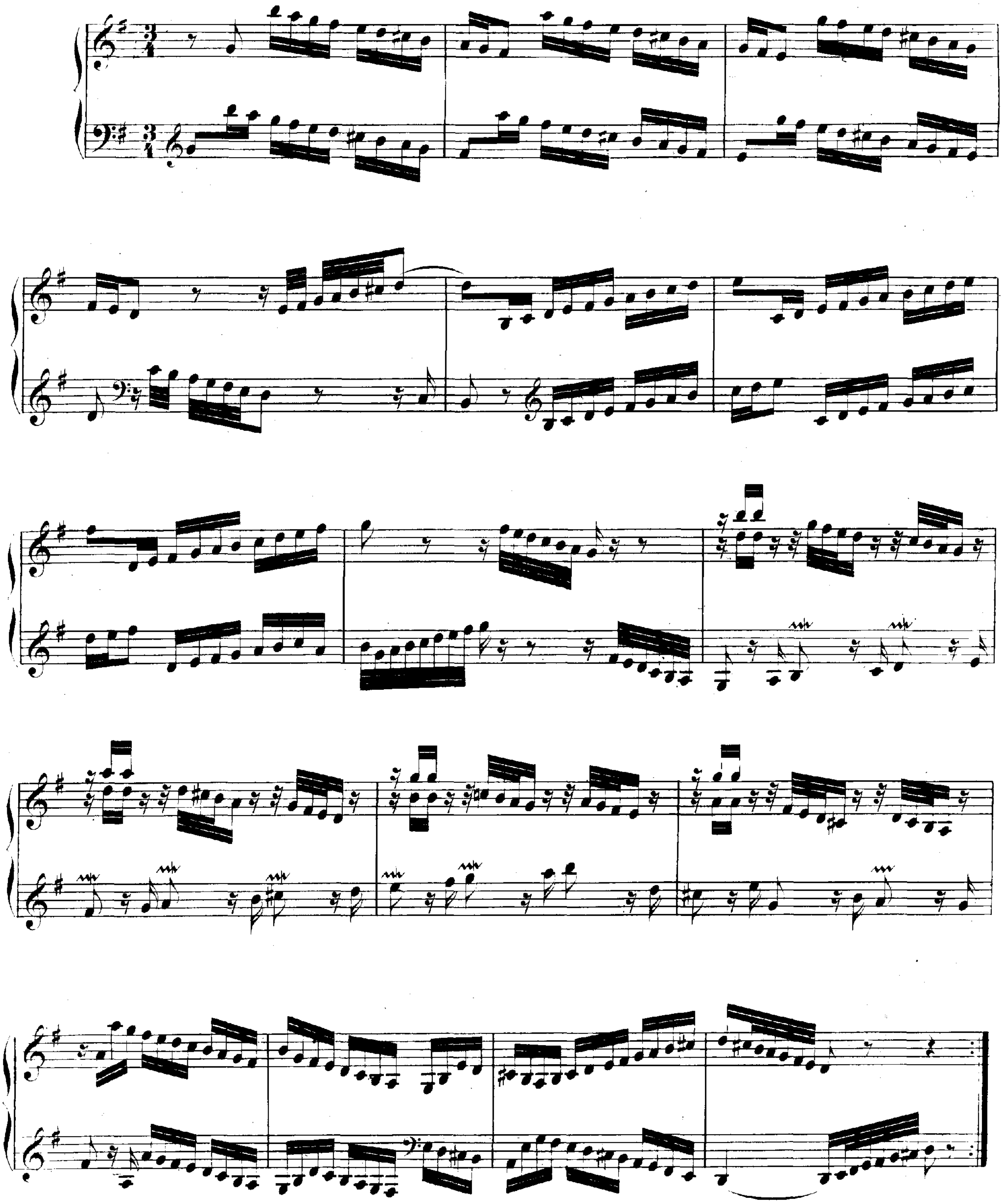


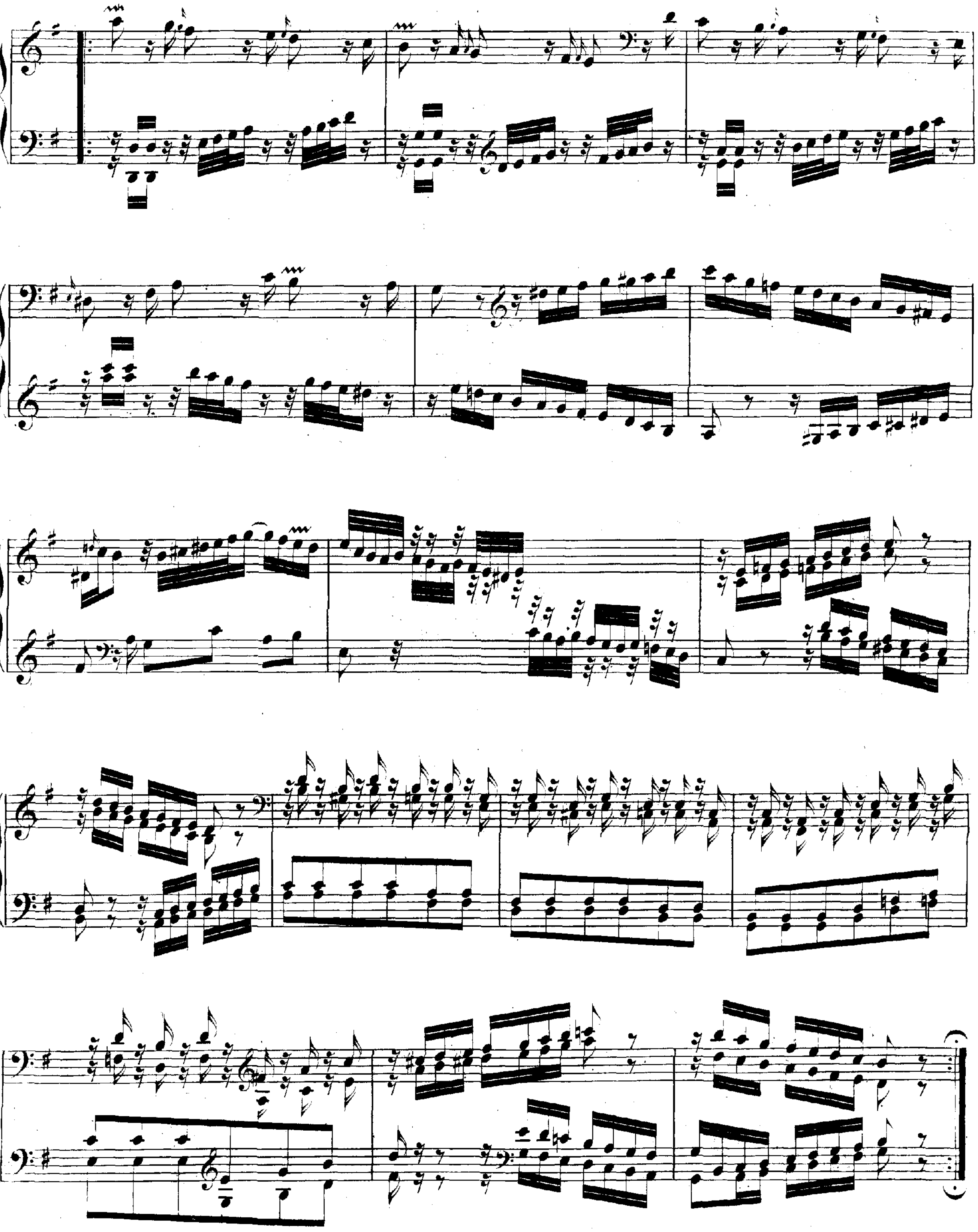
Variatio 22. a 1 Clav.

Alla breve.

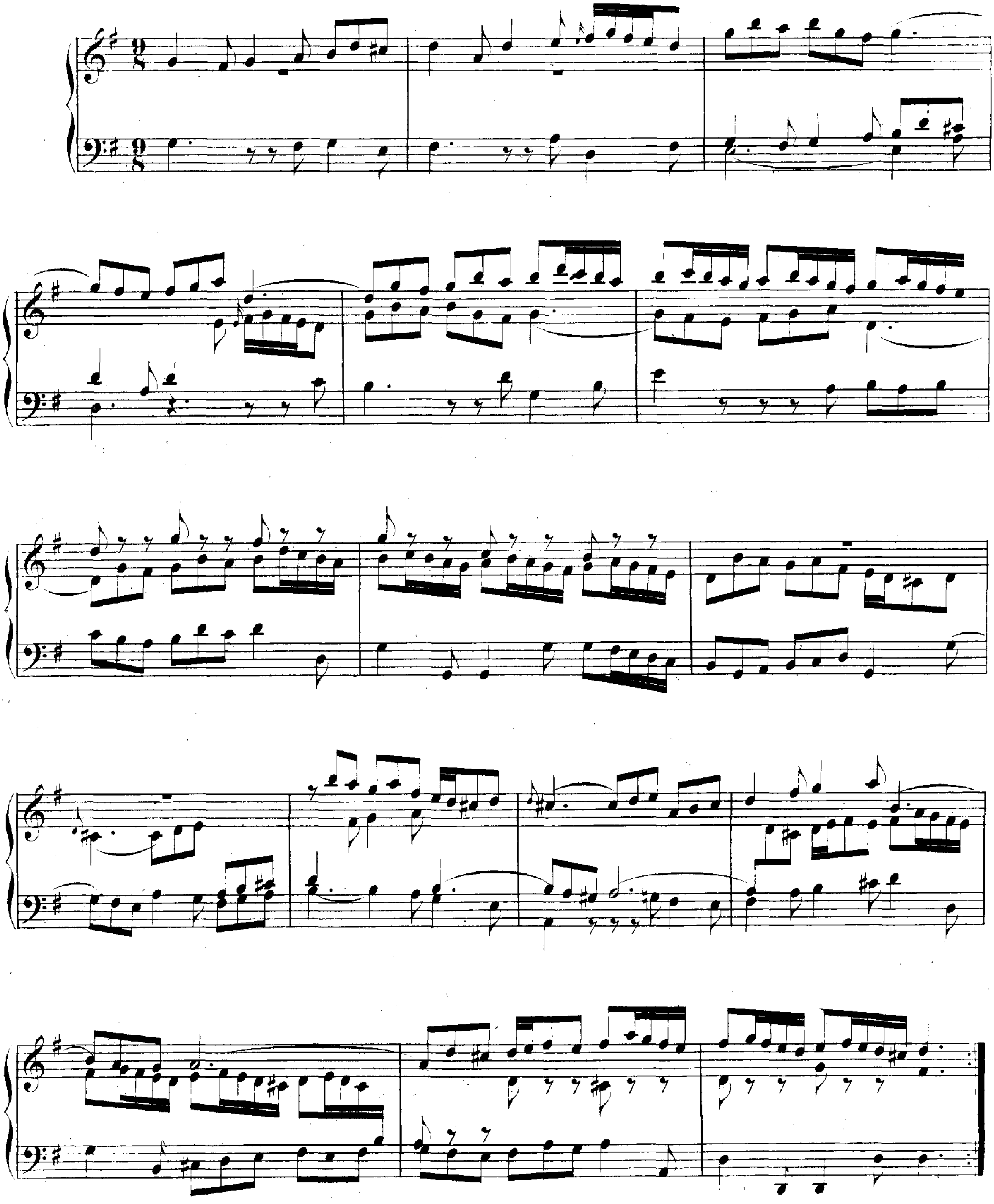


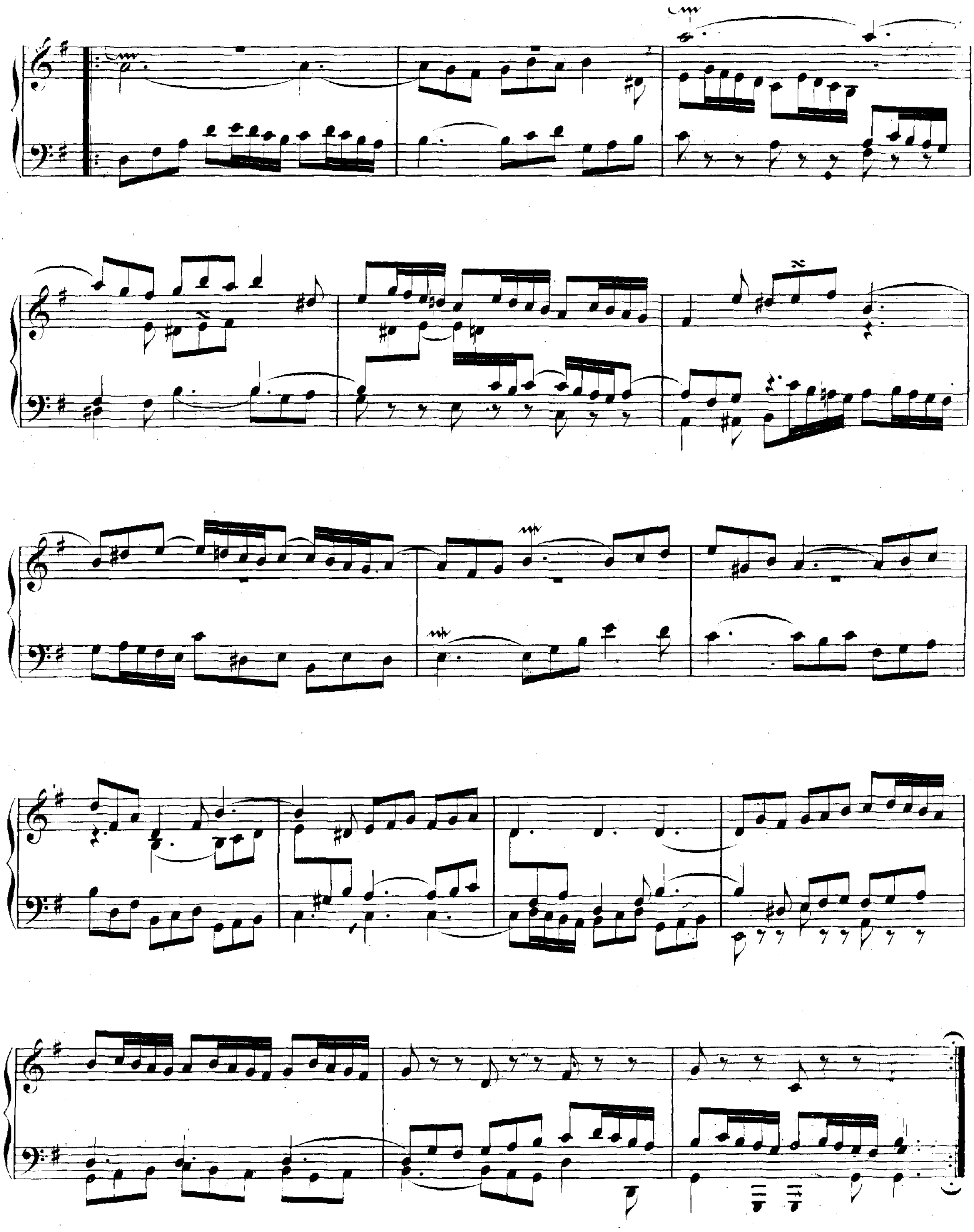
Variatio 23. a 2 Clav.



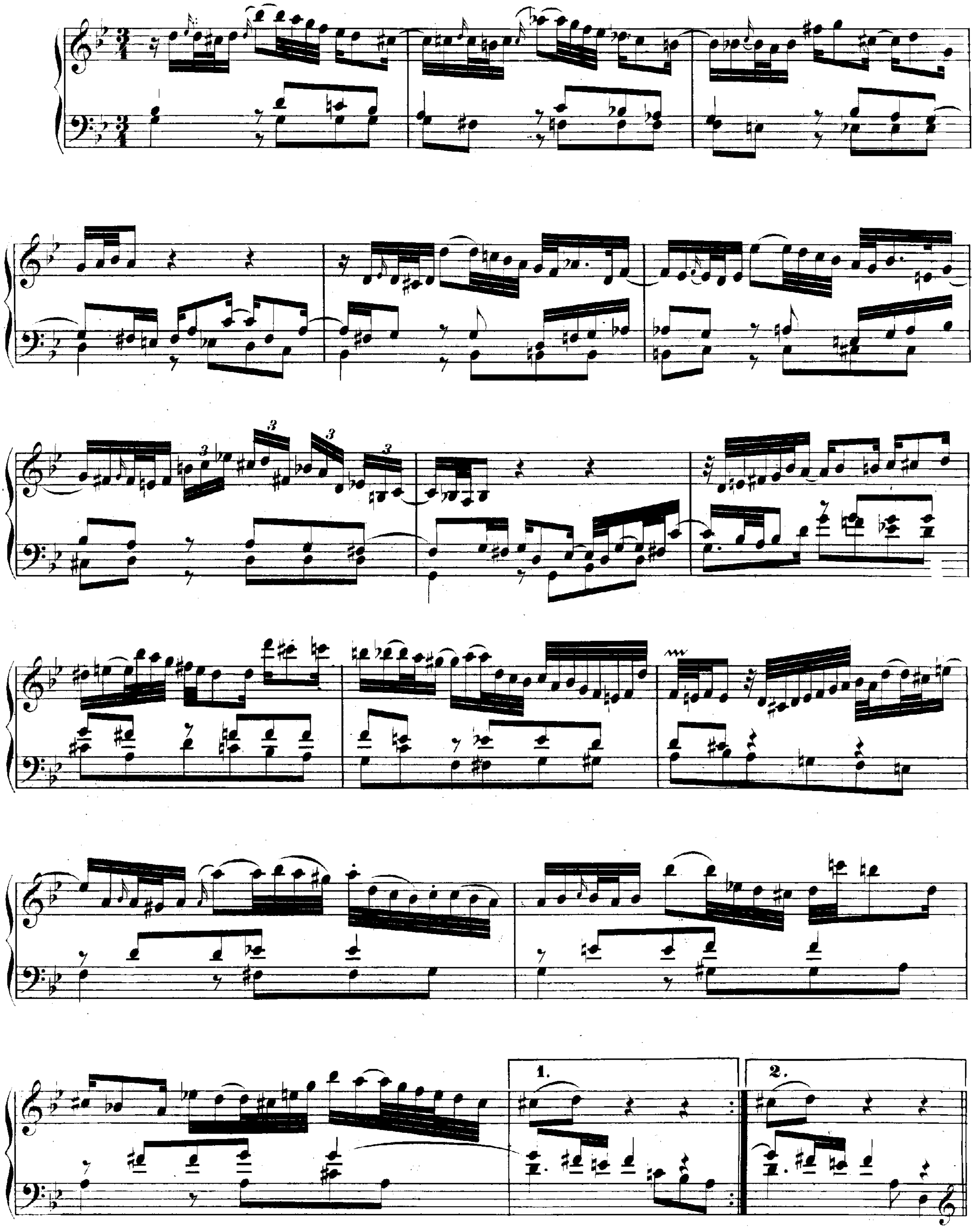


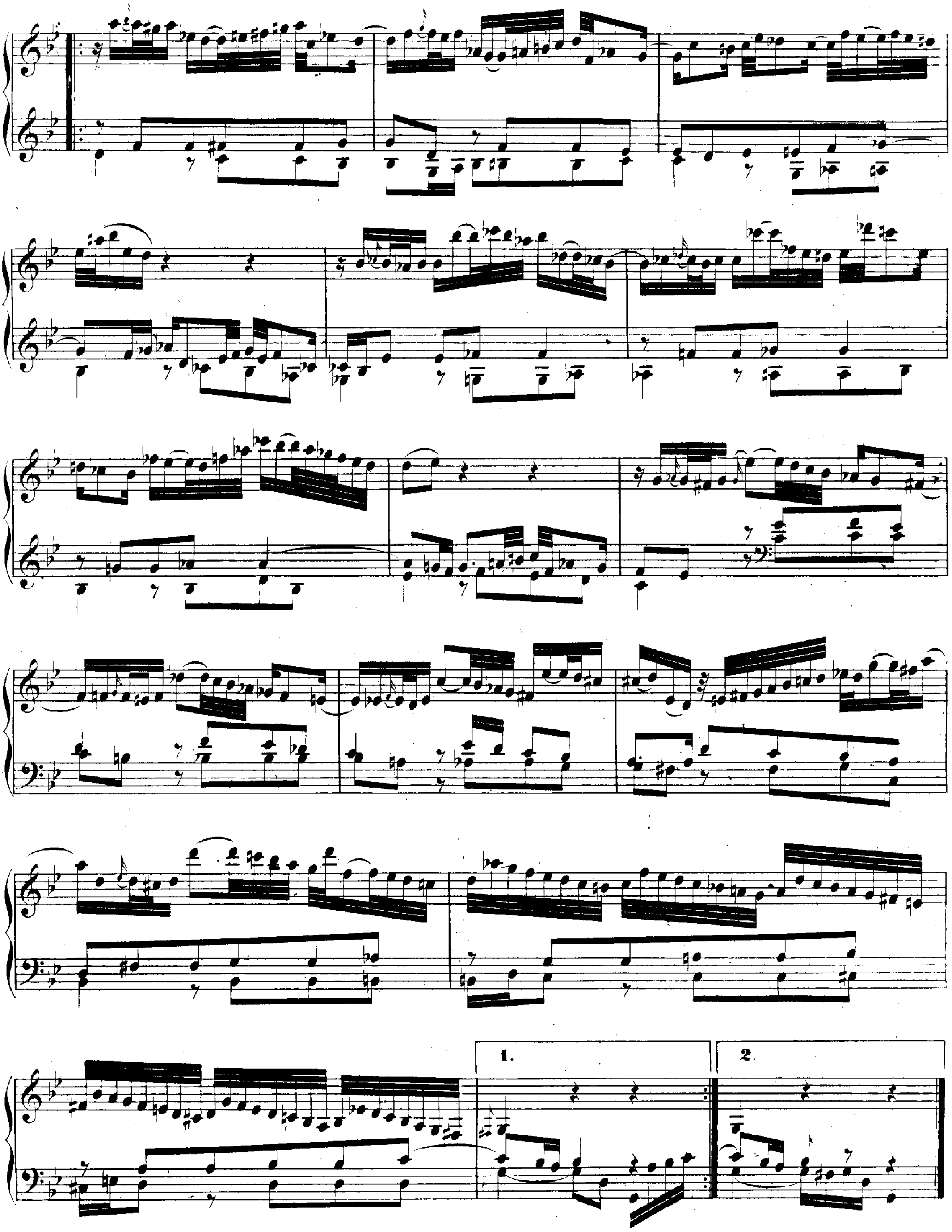
Variatio 24. Canone all' Ottava. a 1 Clav.



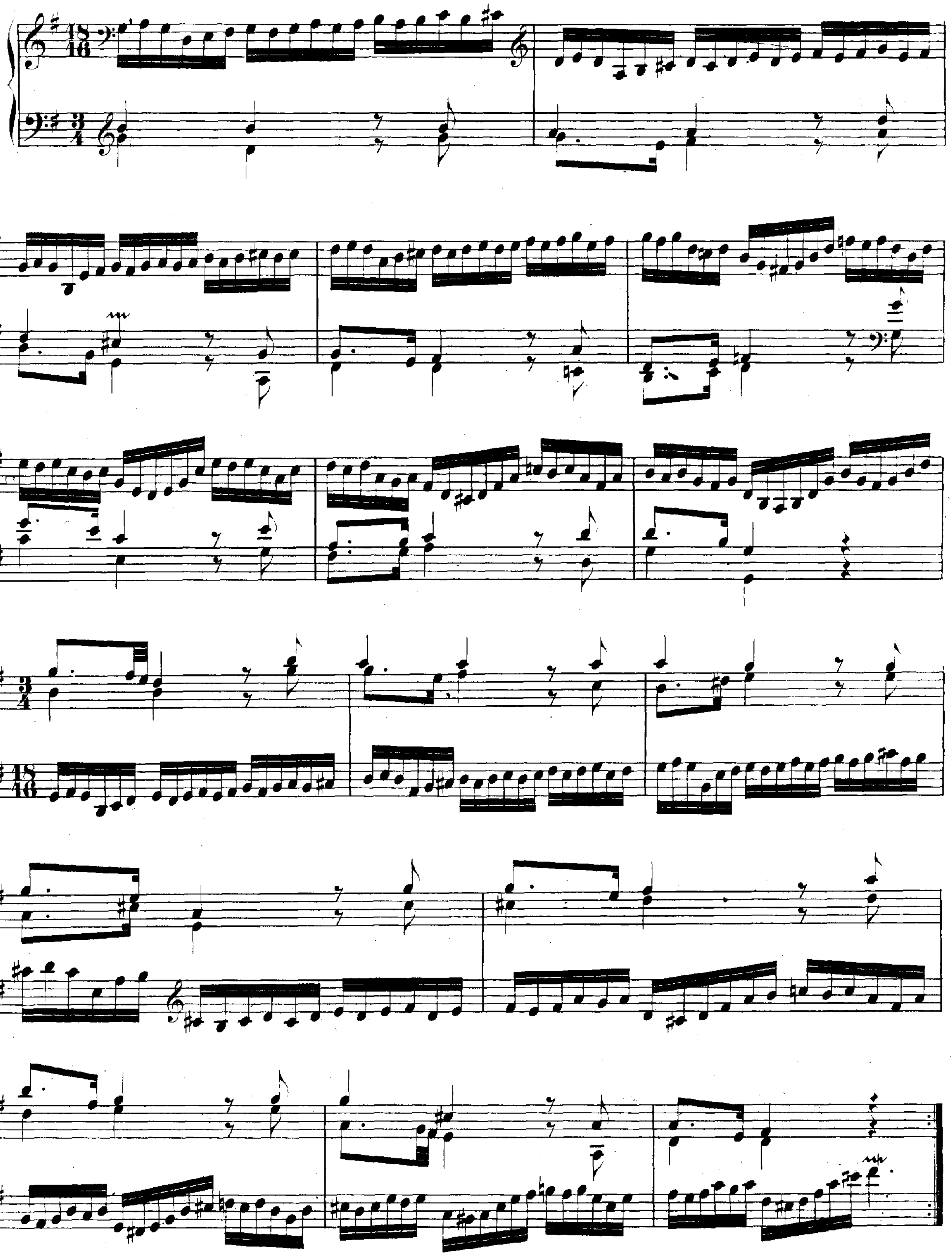


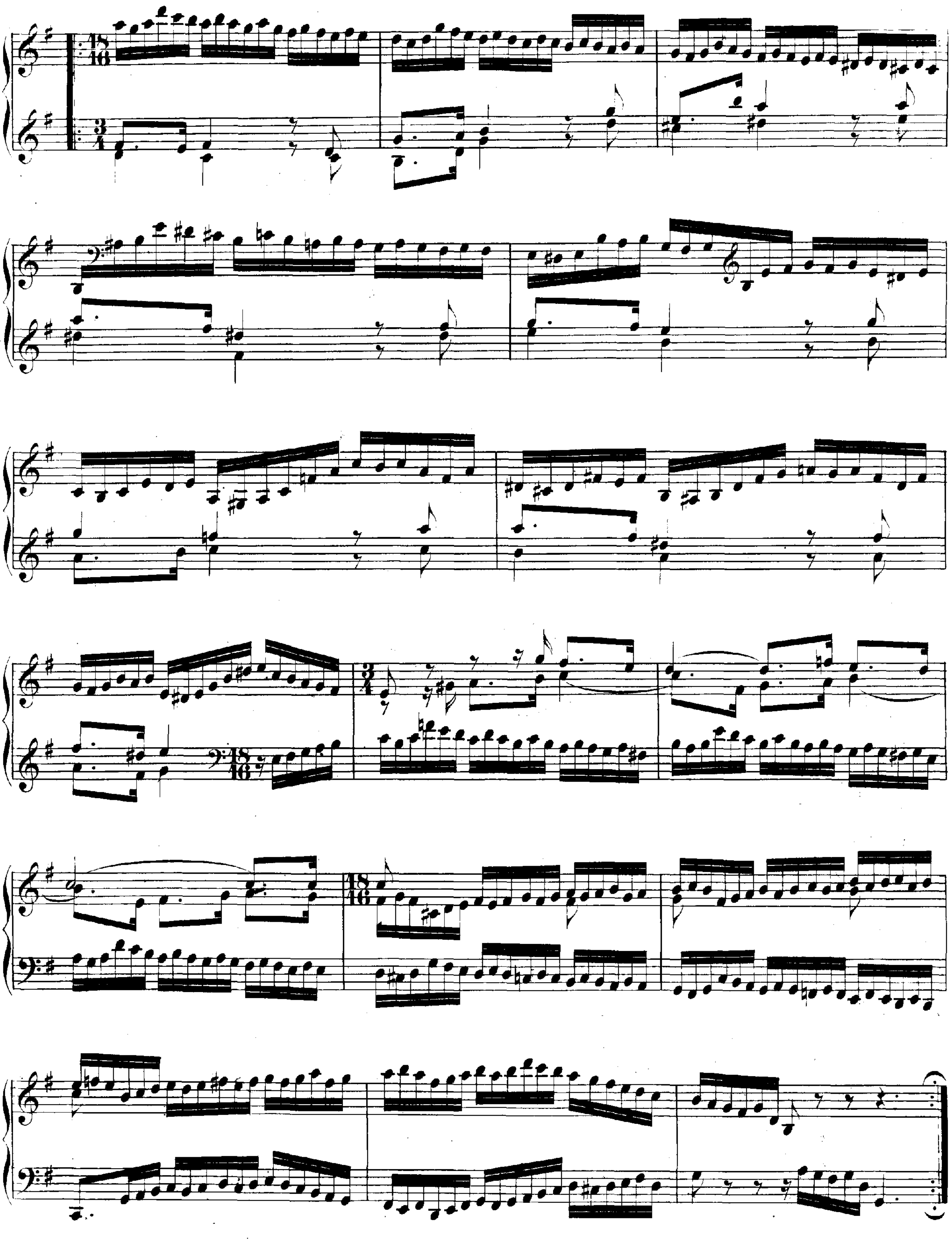
Variatio 25. a 2 Clav.



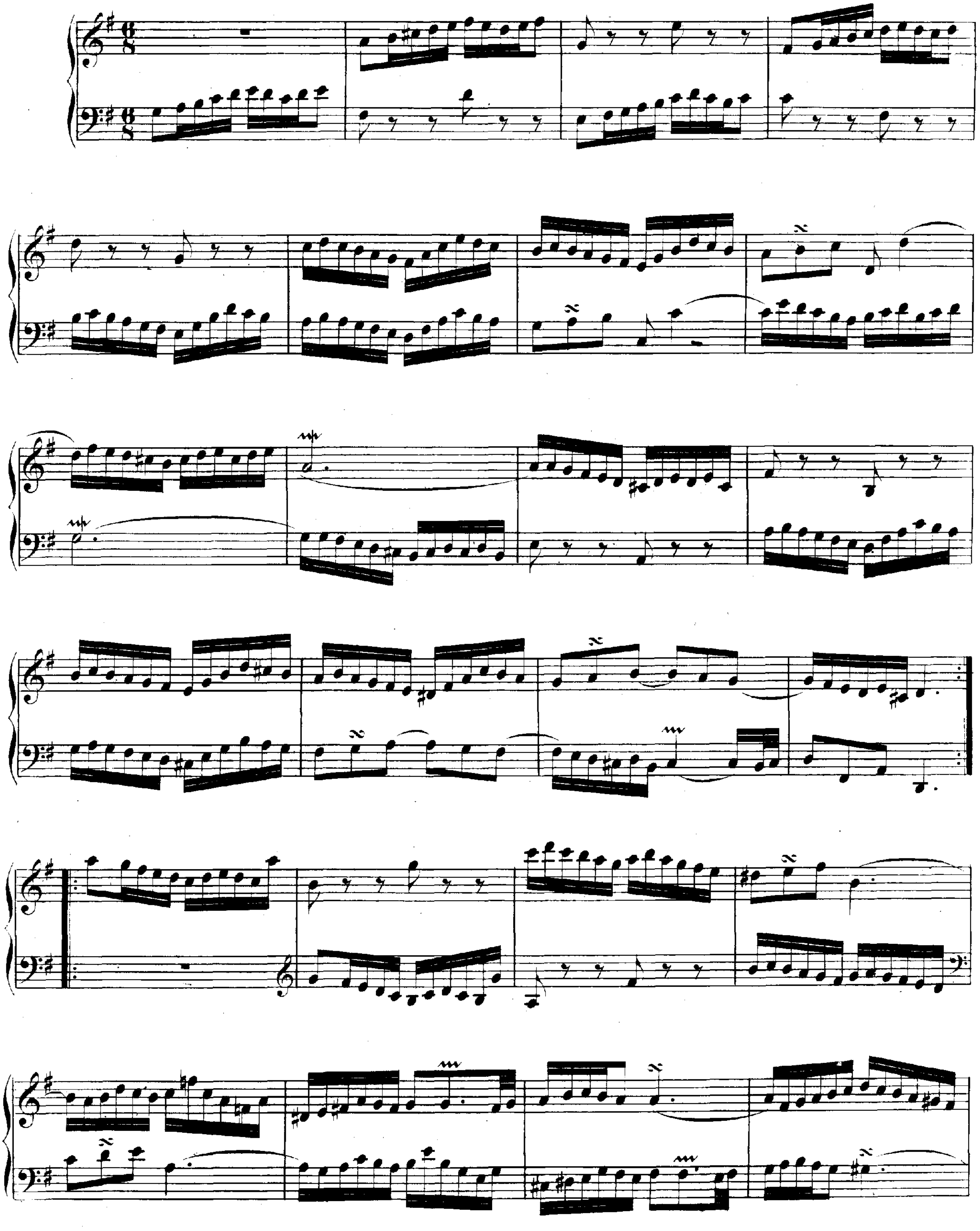

1.
2.

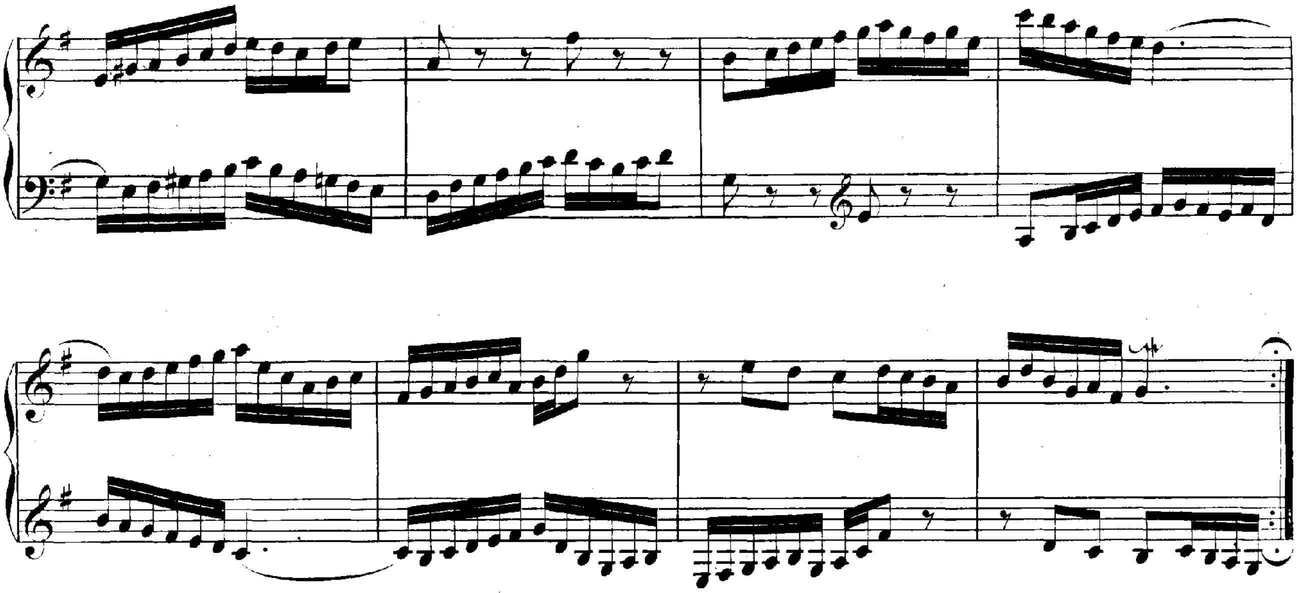
Variatio 26. a 2 Clav.



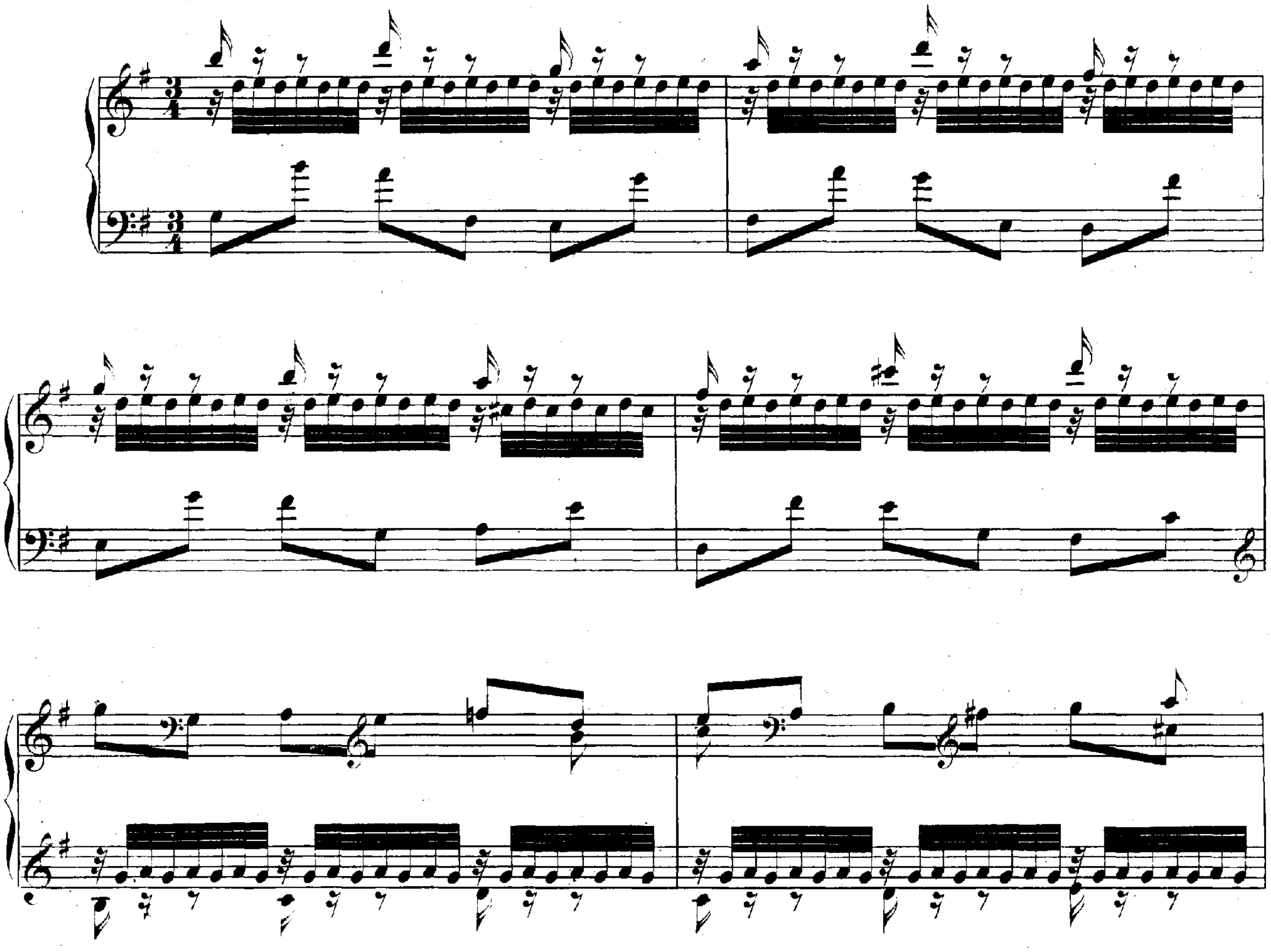


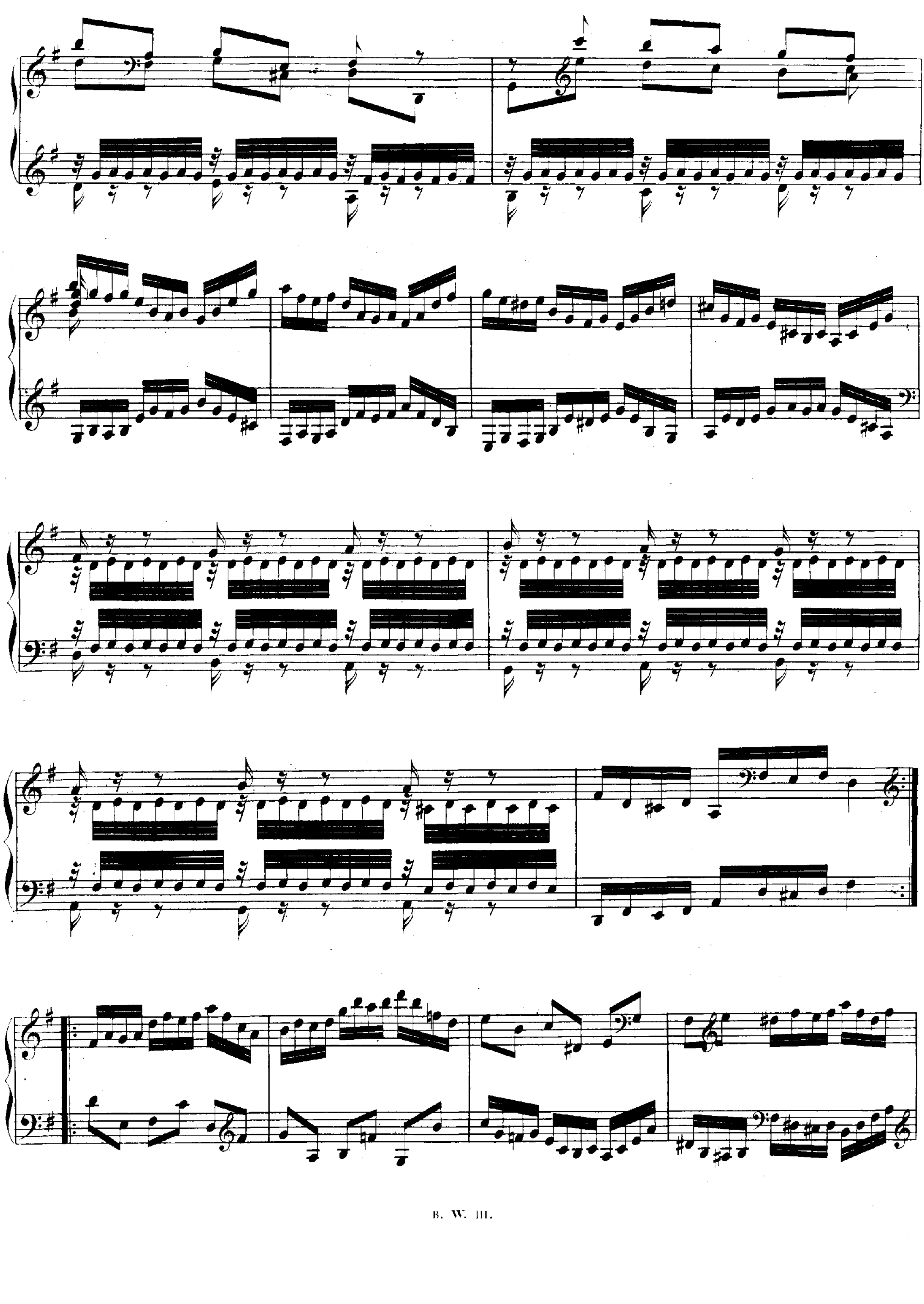
Variatio 27. Canone alla Nona. a 1 Clav.

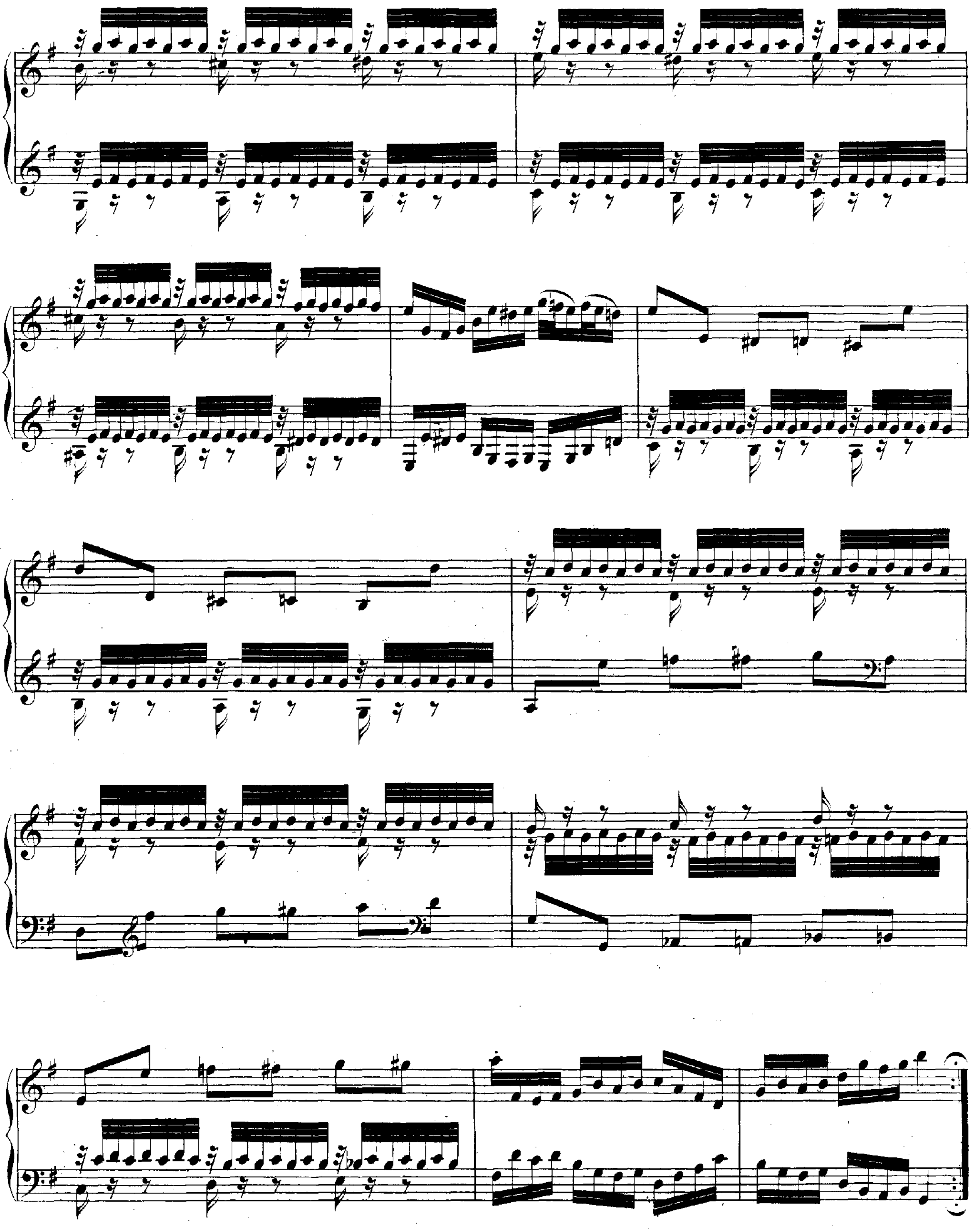




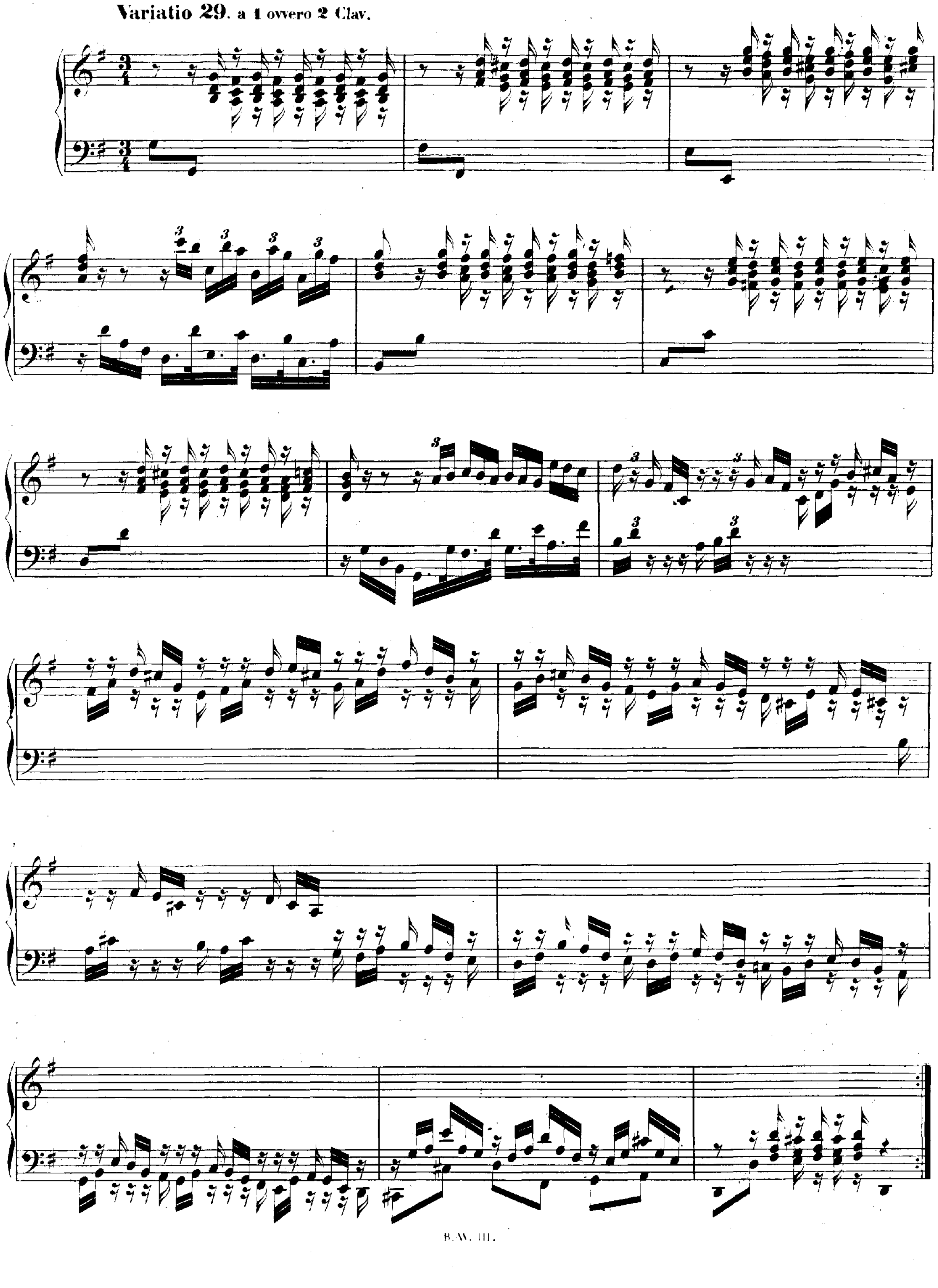
Variatio 28. a 2 Clav.

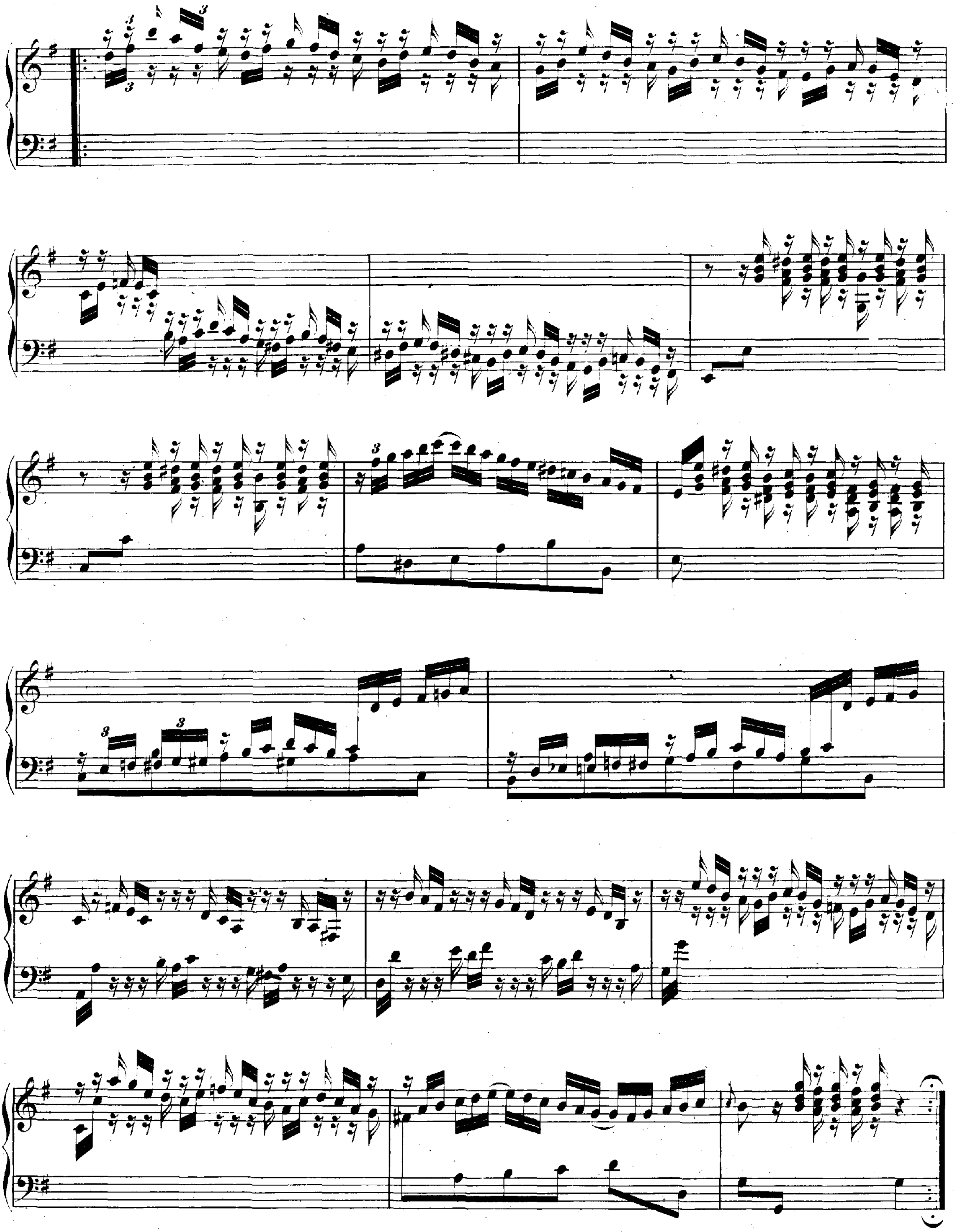




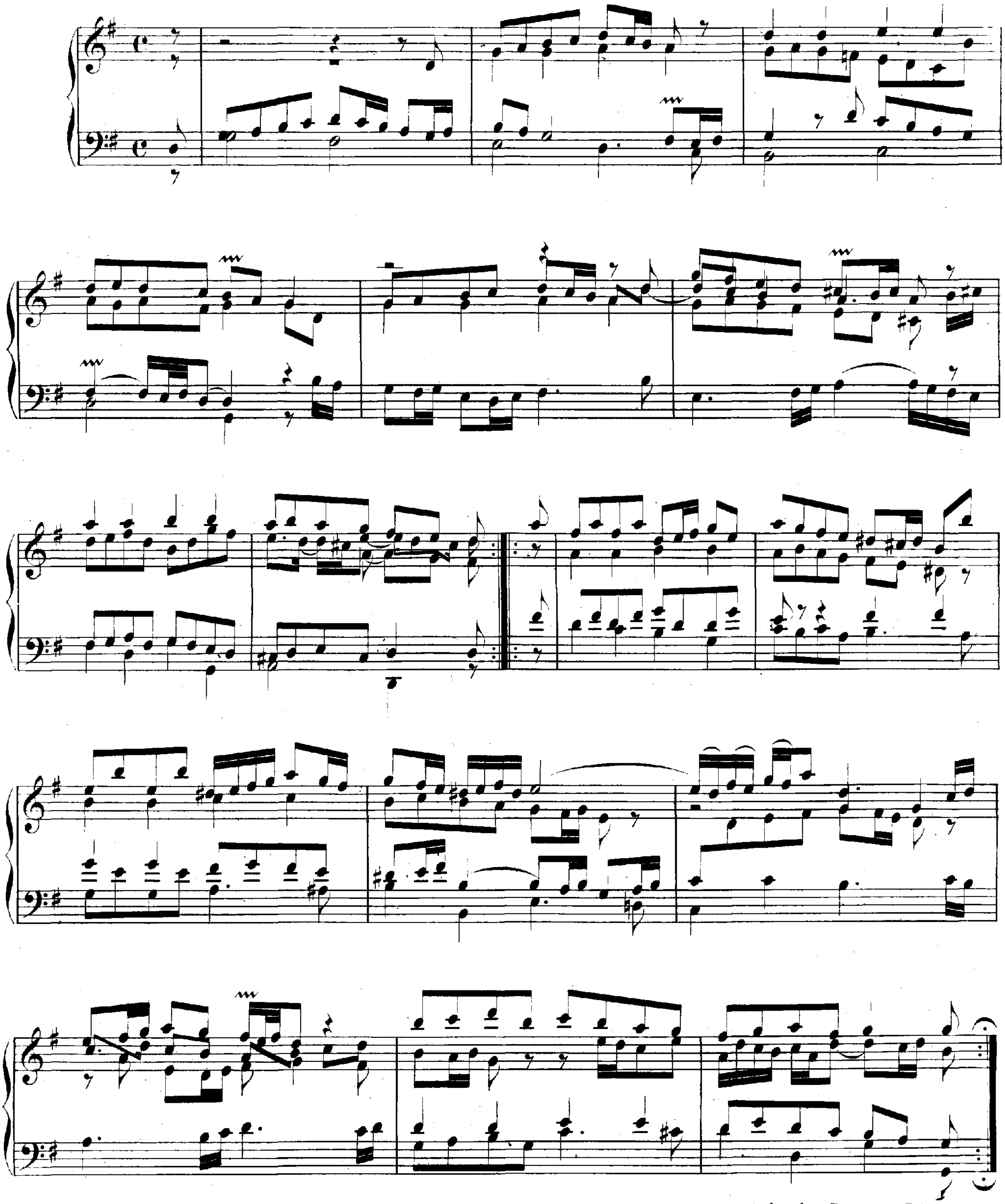


Variatio 29. a 1 ovvero 2 Clav.





Variatio 30. Quodlibet. a 1 Clav.



Aria da Capo e Fine.

Toccata

(Fis moll.)

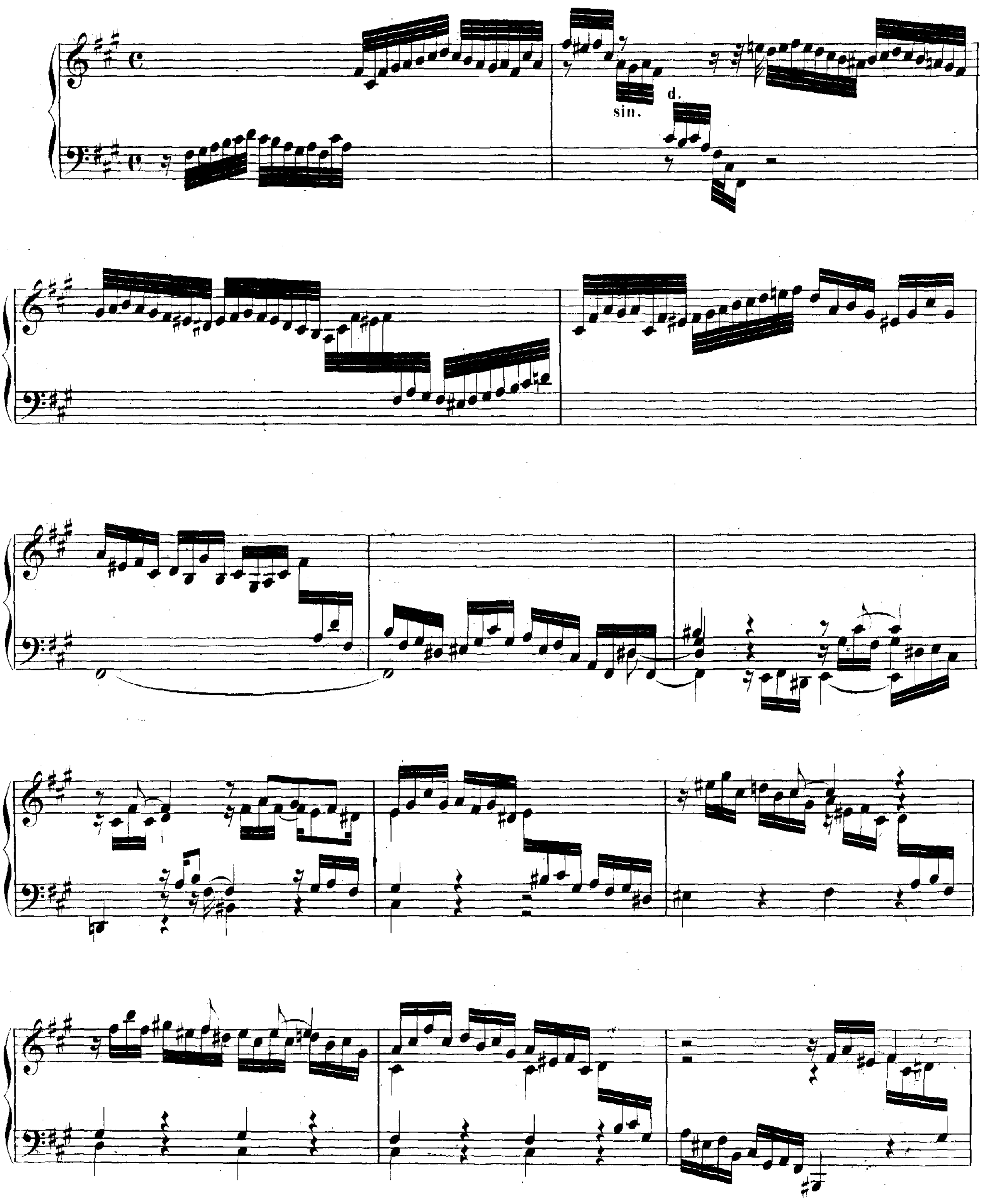
Toccata

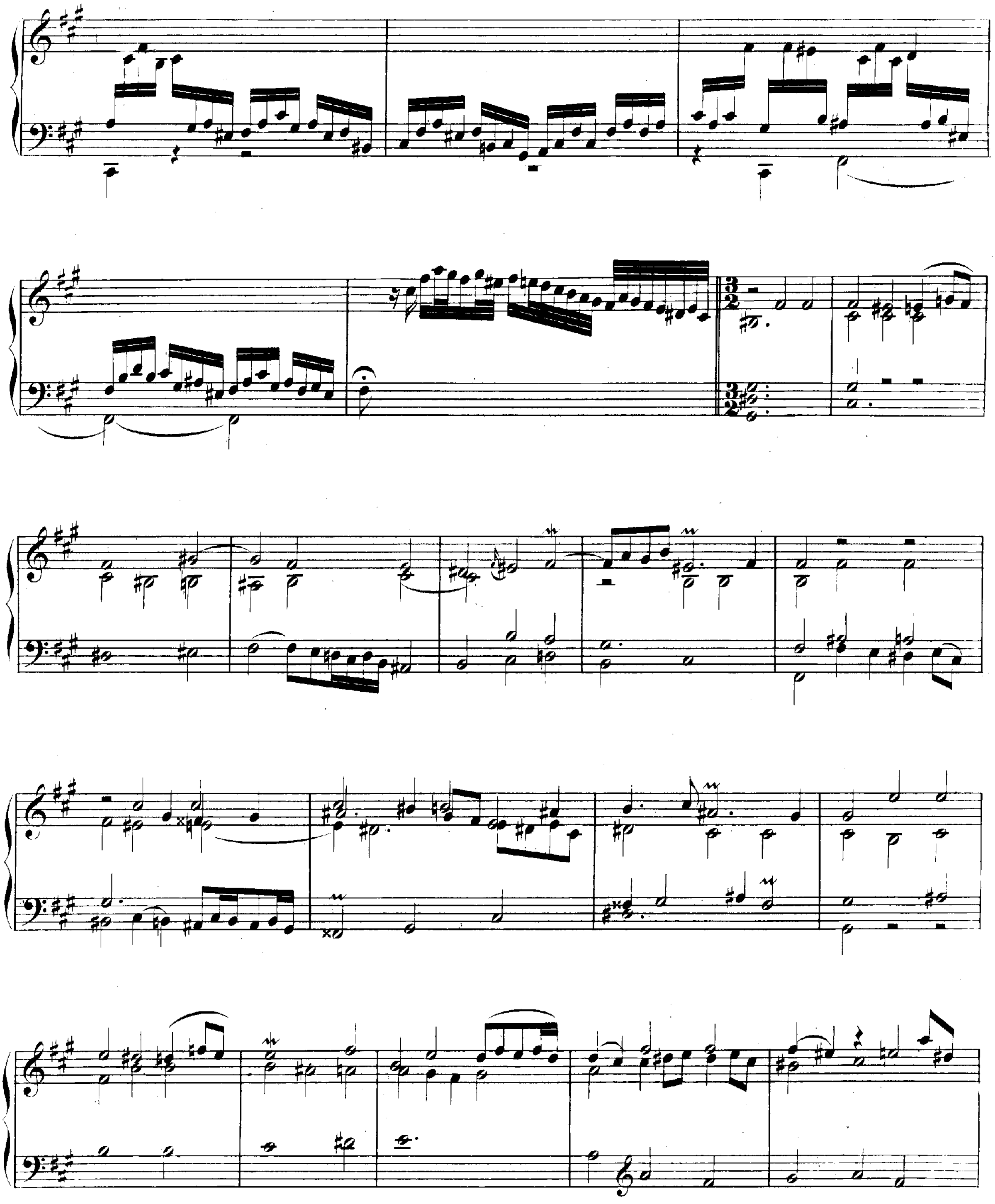
(C moll.)

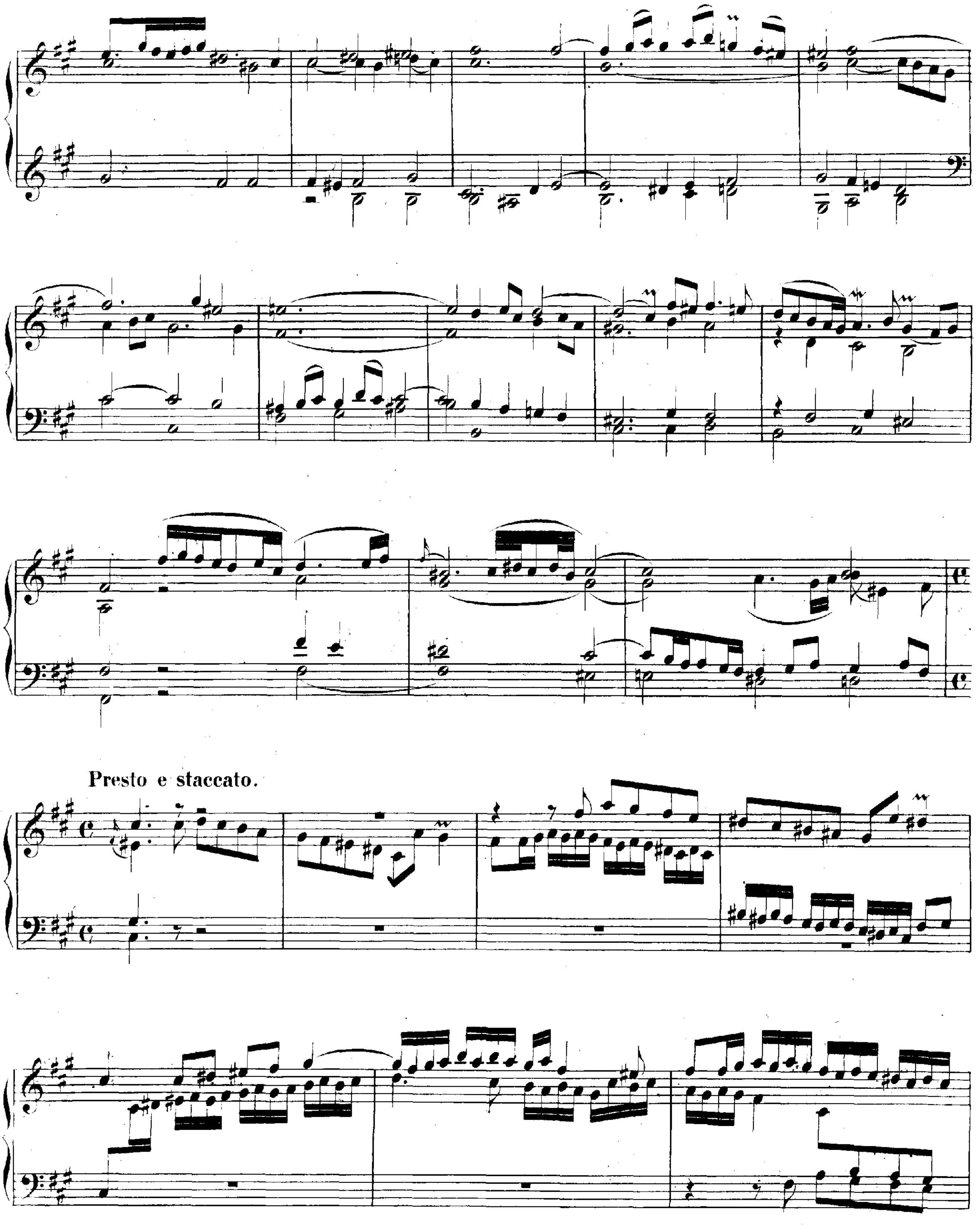
Fuga

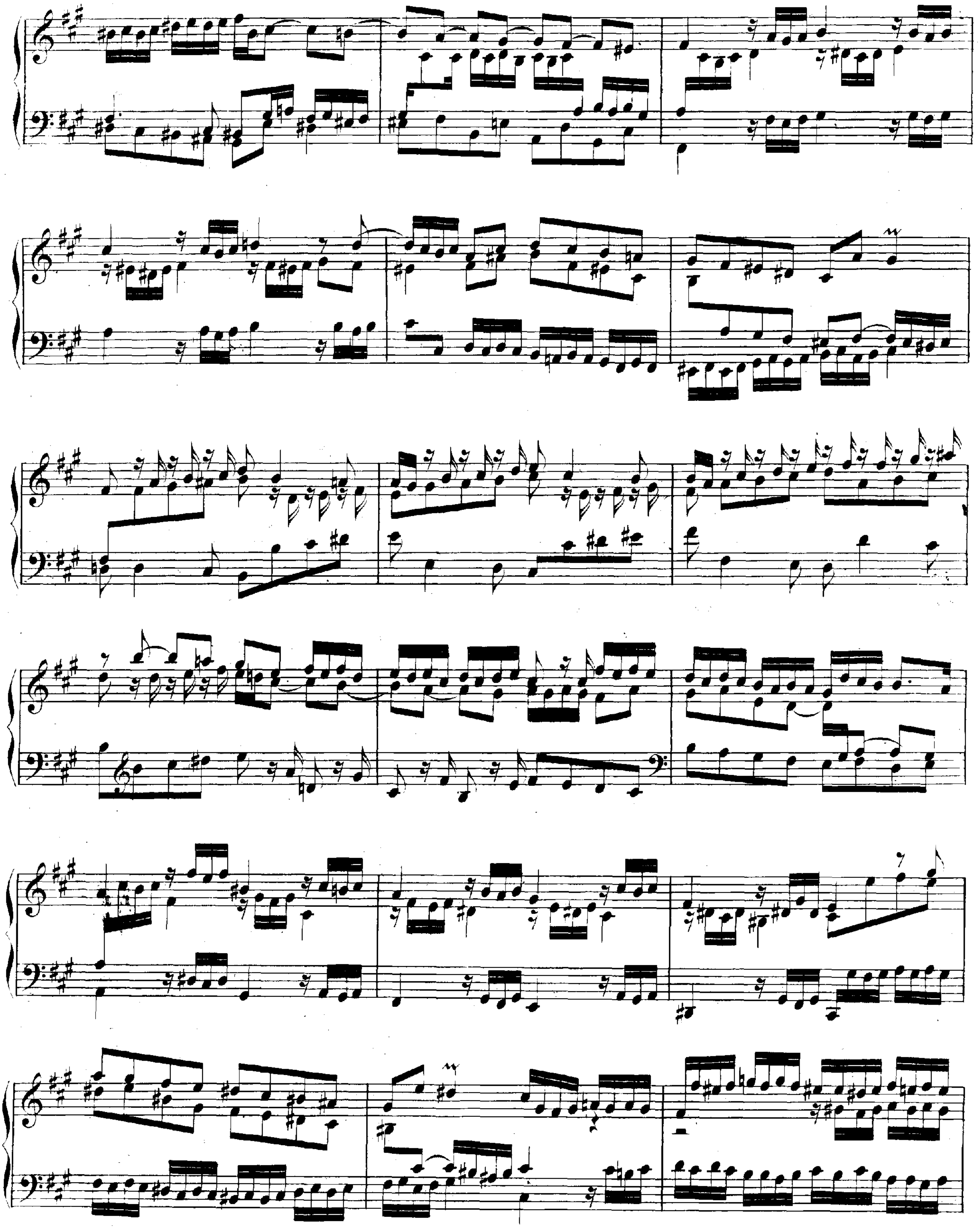
(A moll.)

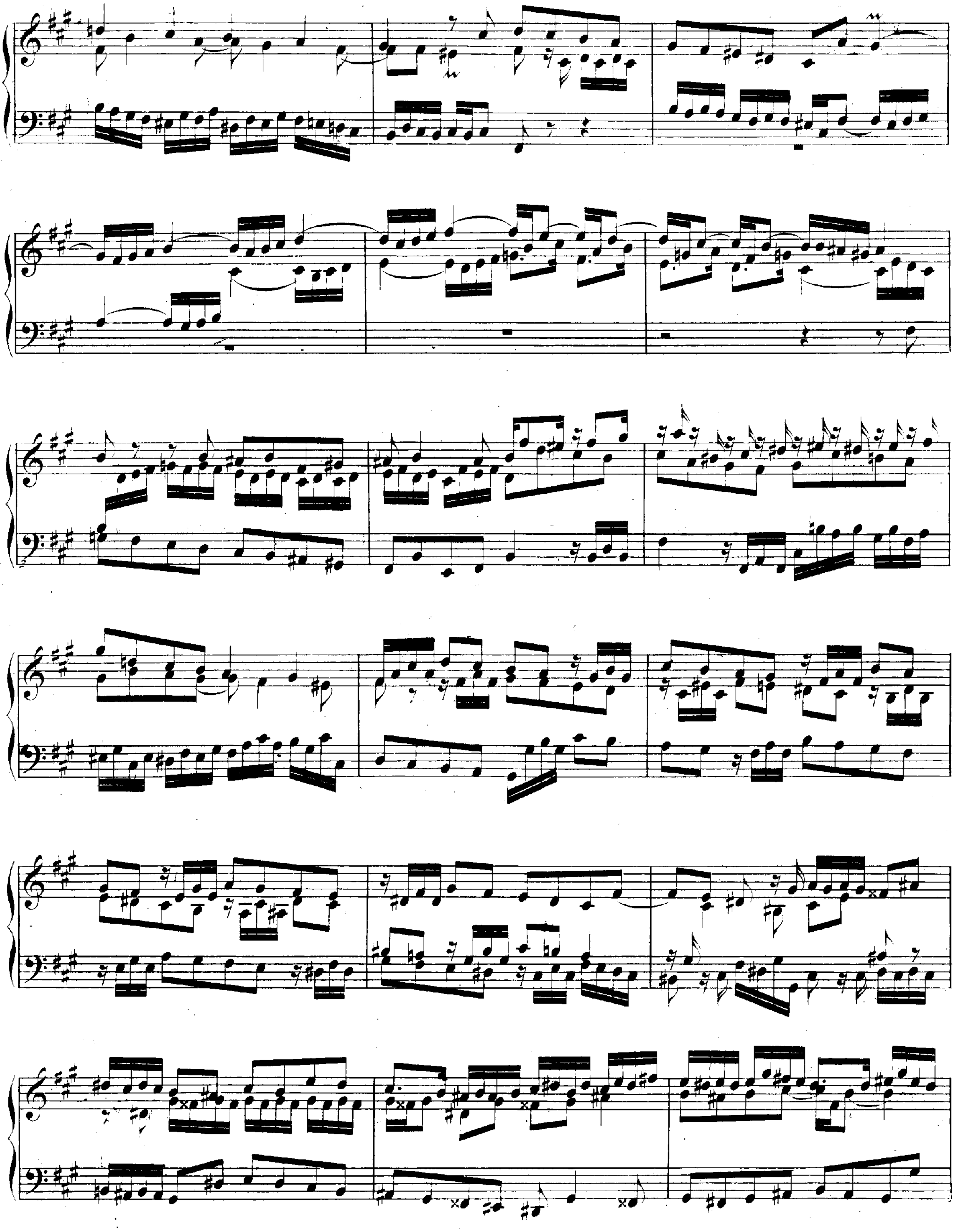
TOCCATA.

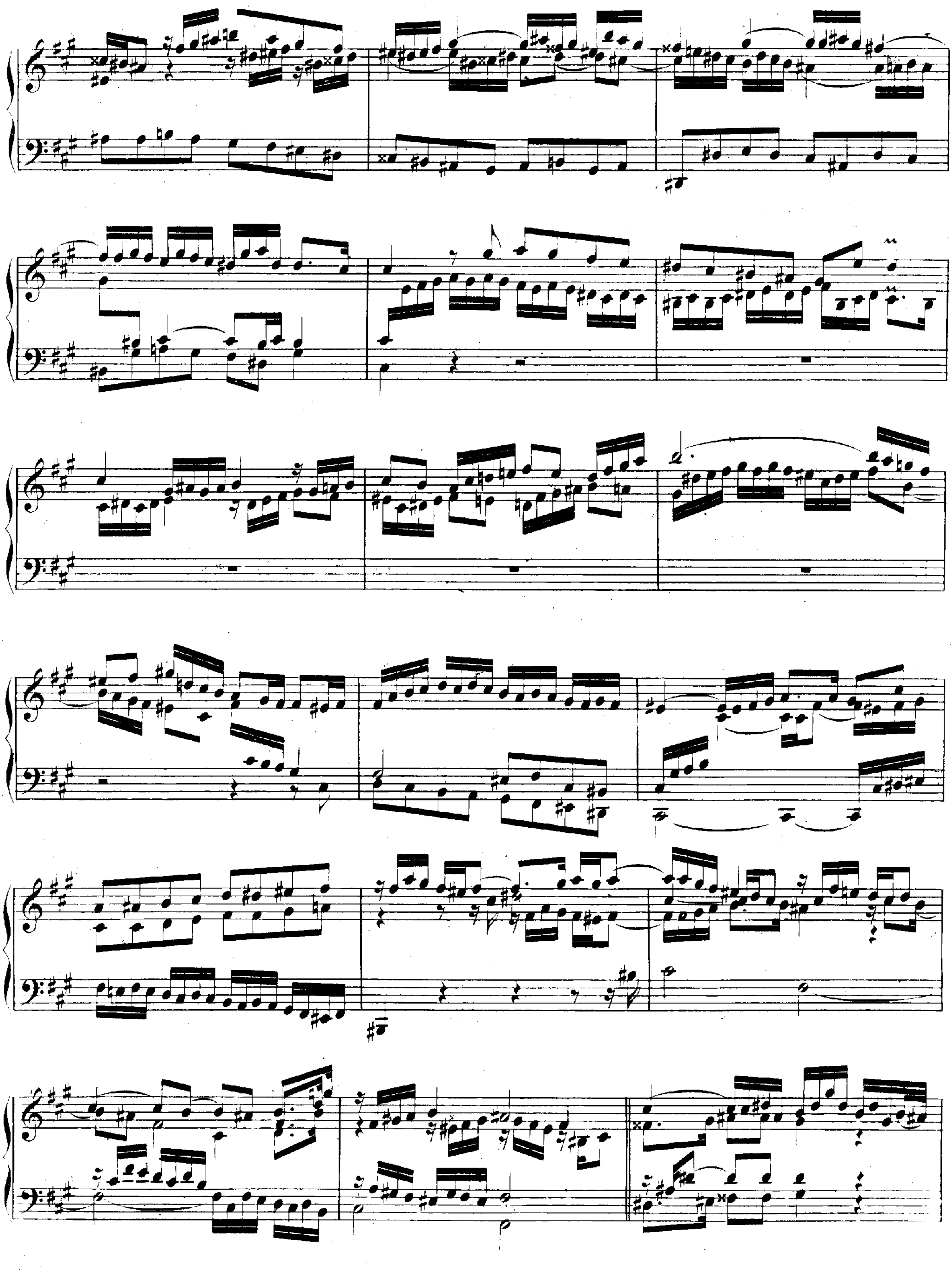


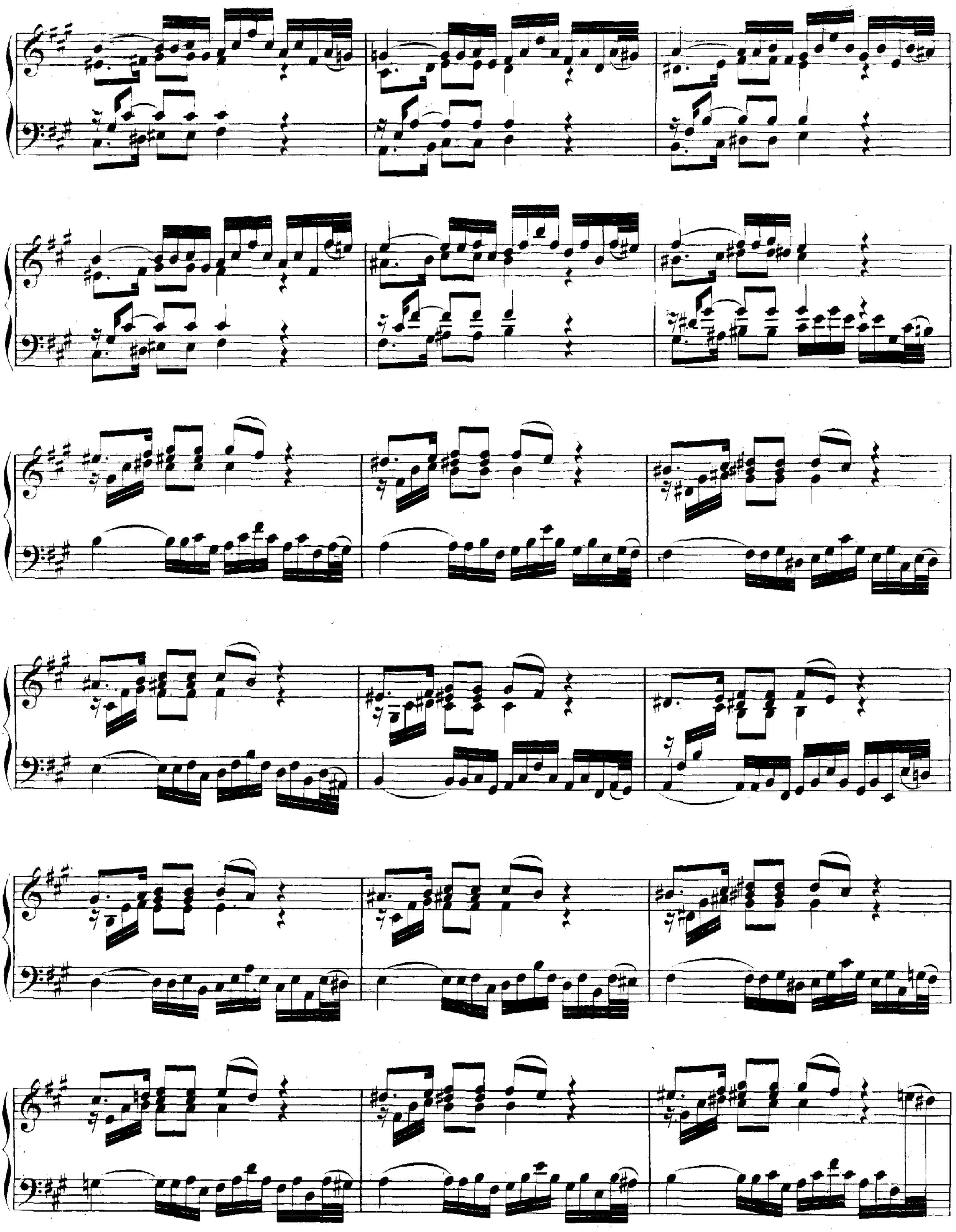


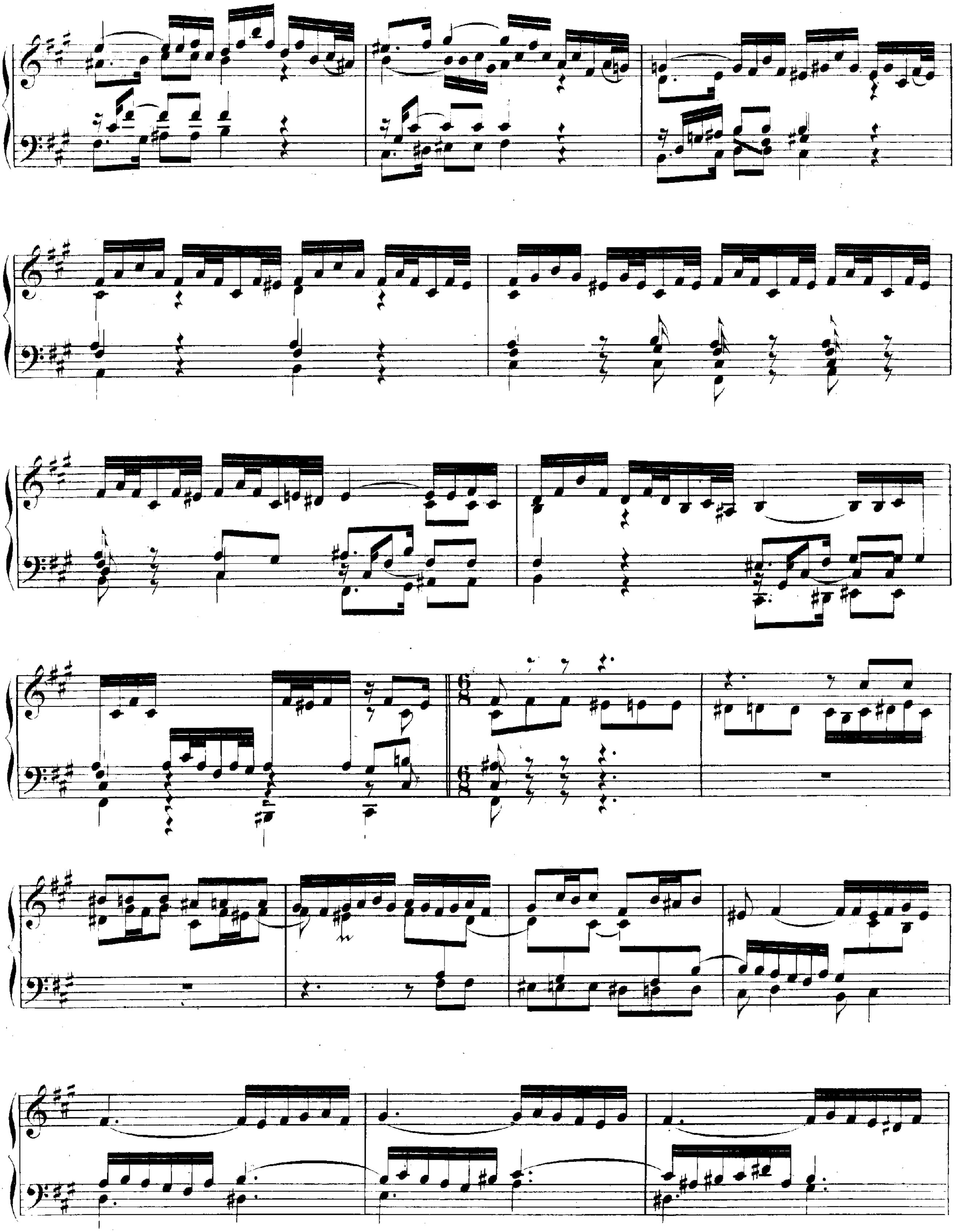

Presto e staccato.

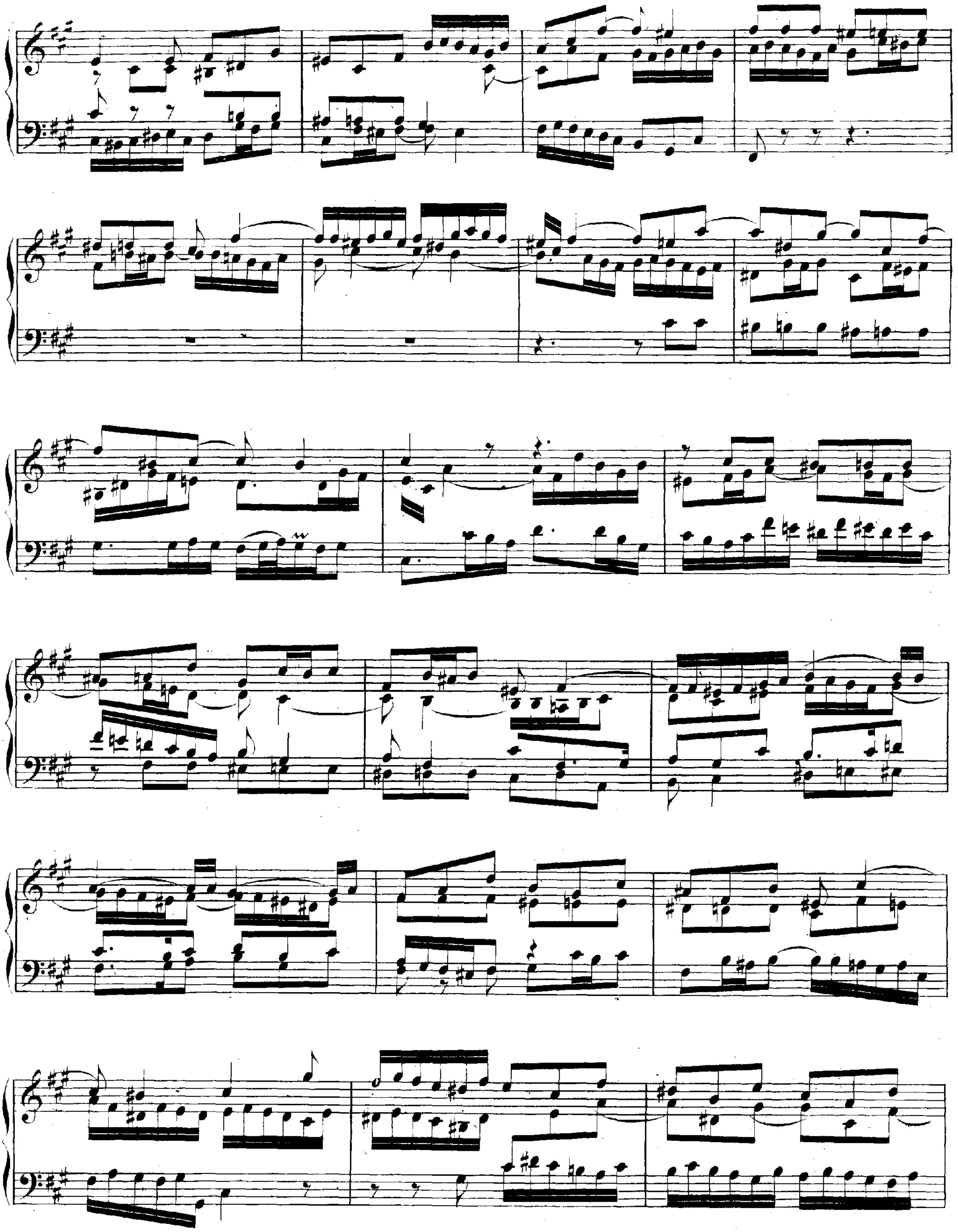


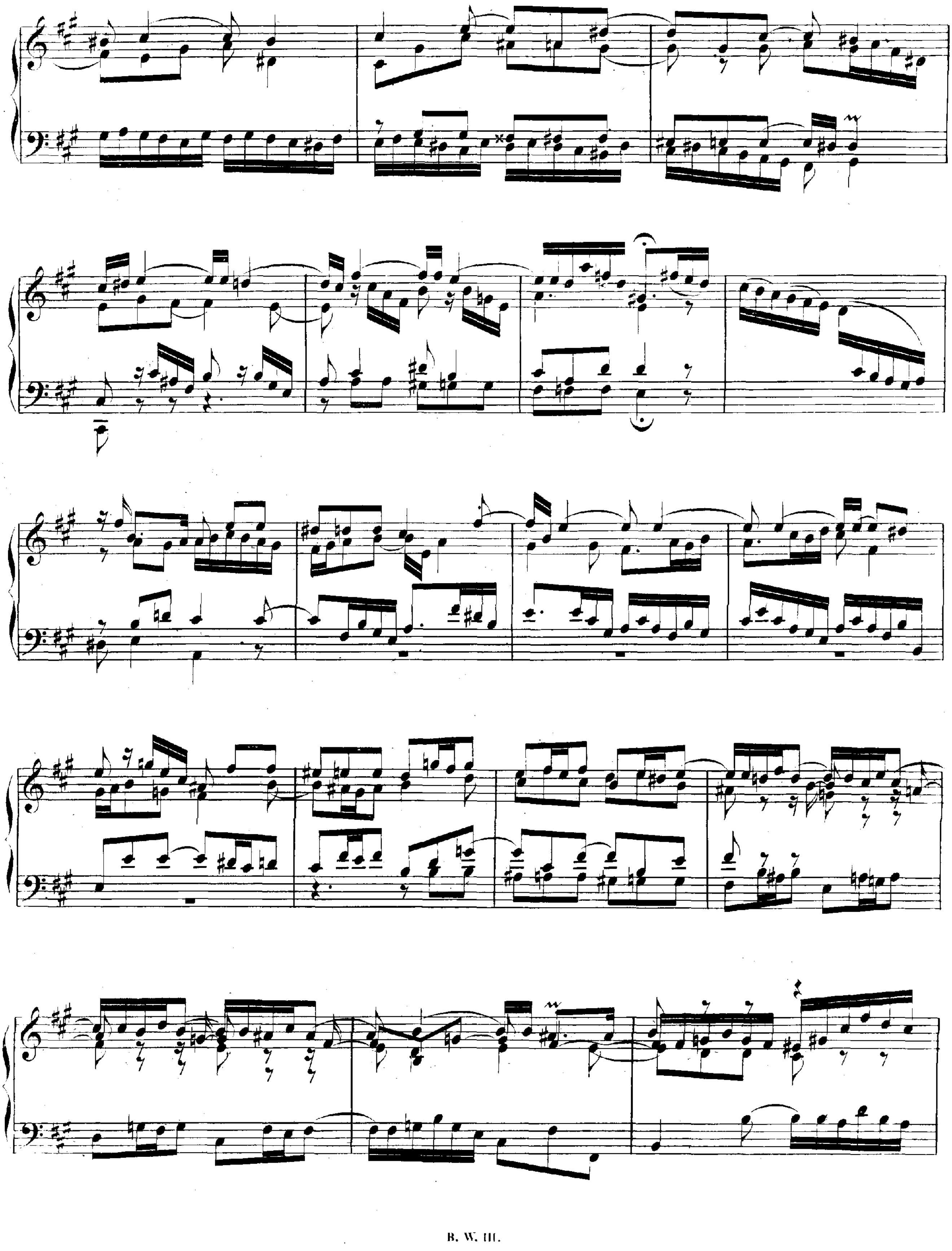


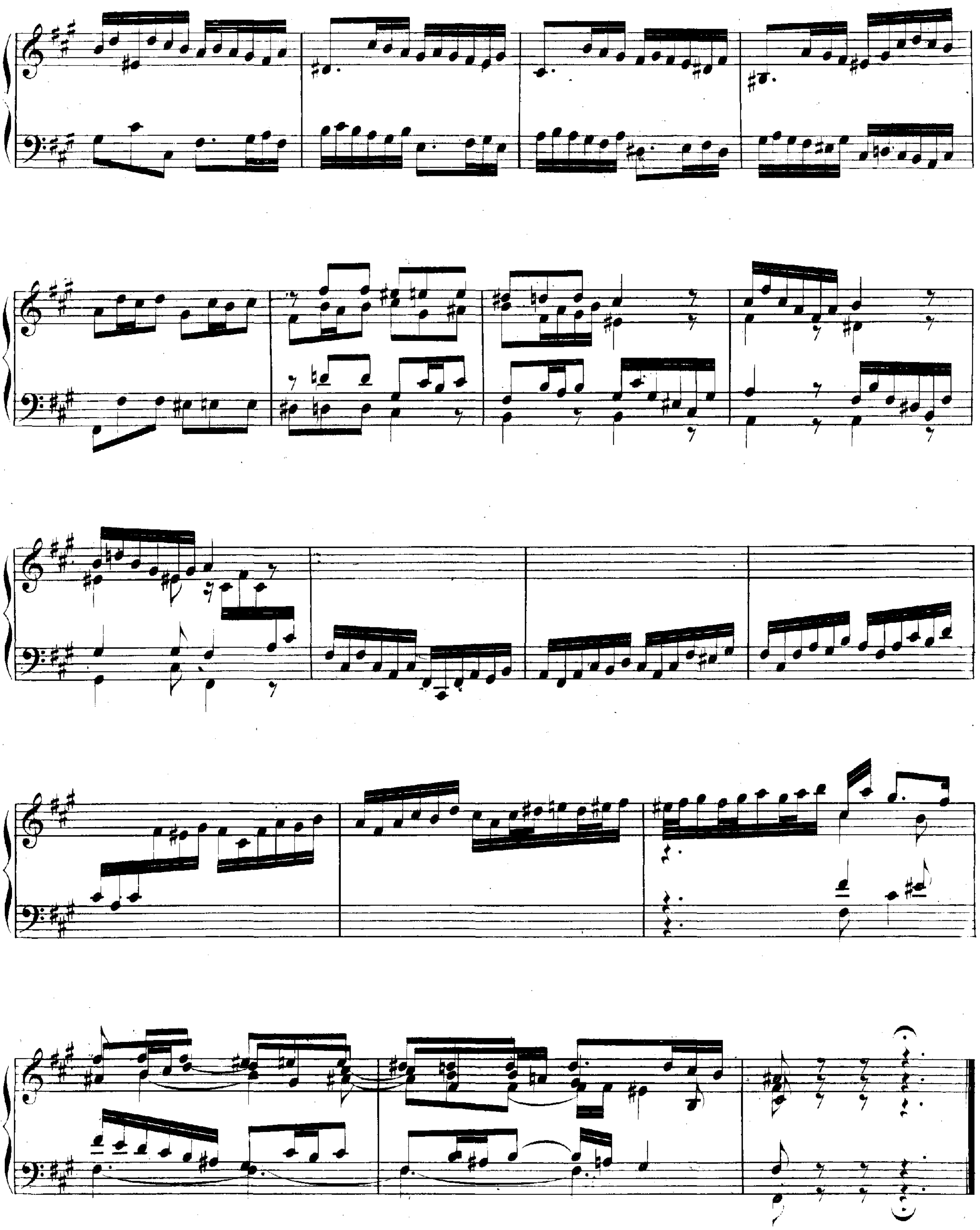




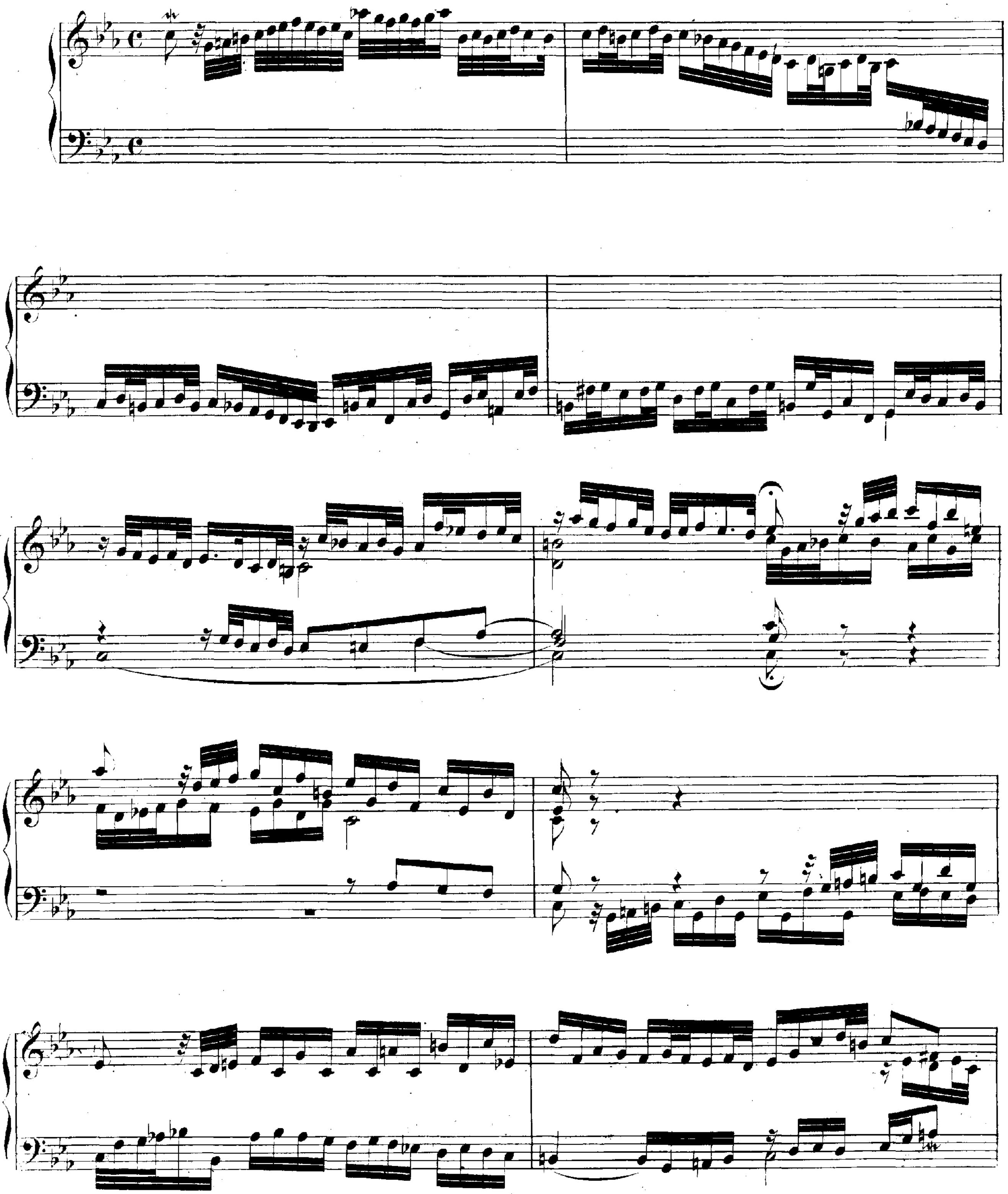




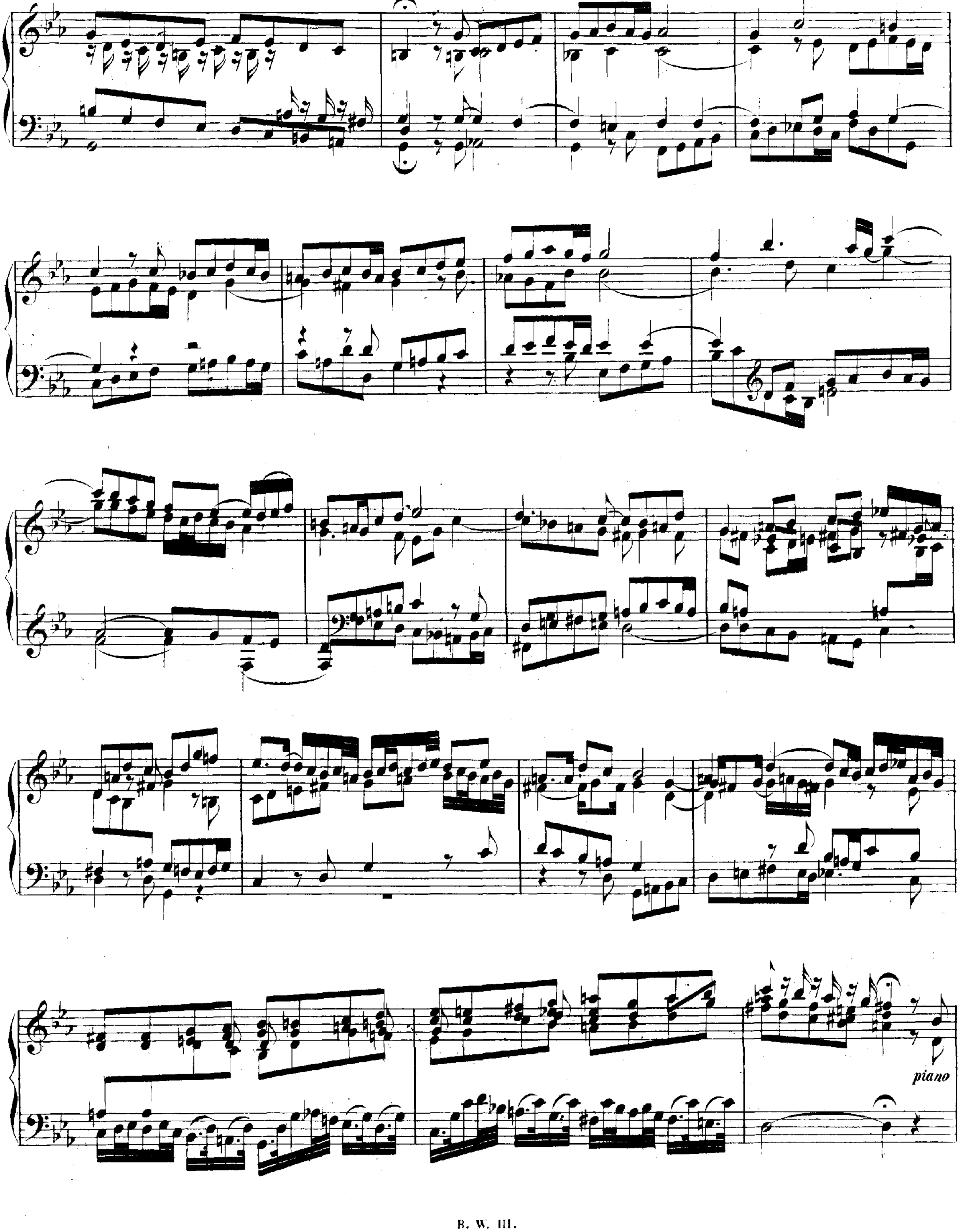


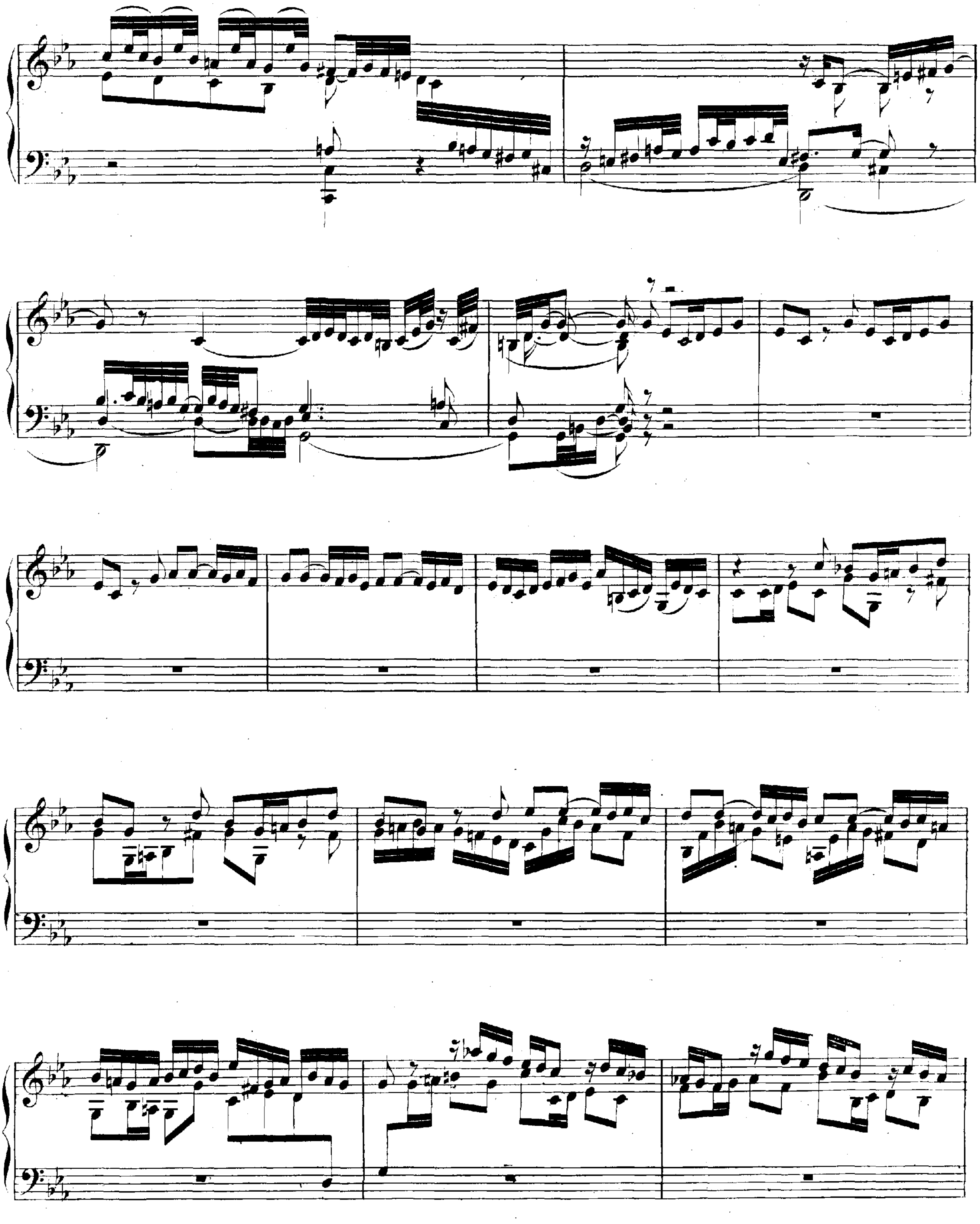


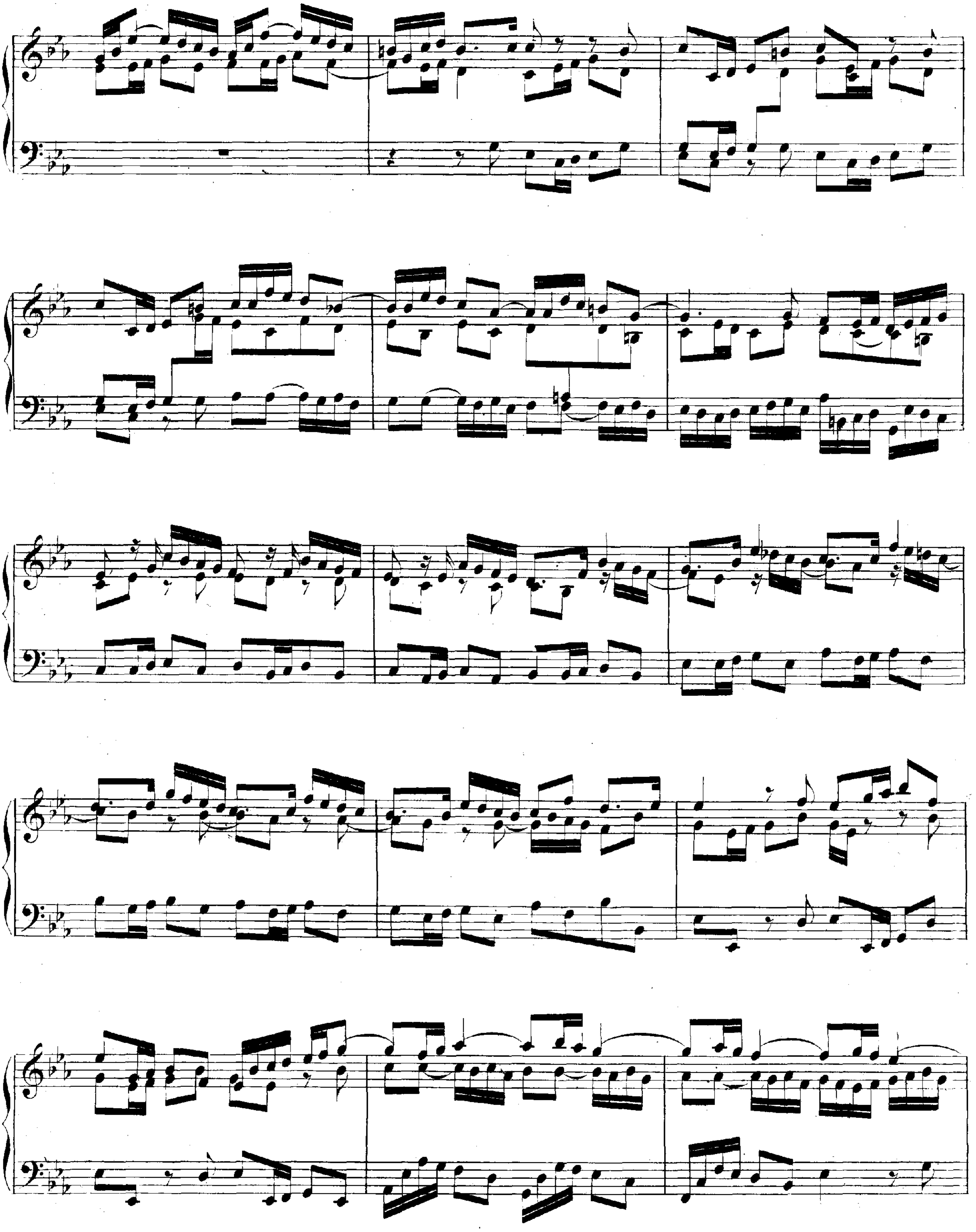
TOCCATA.

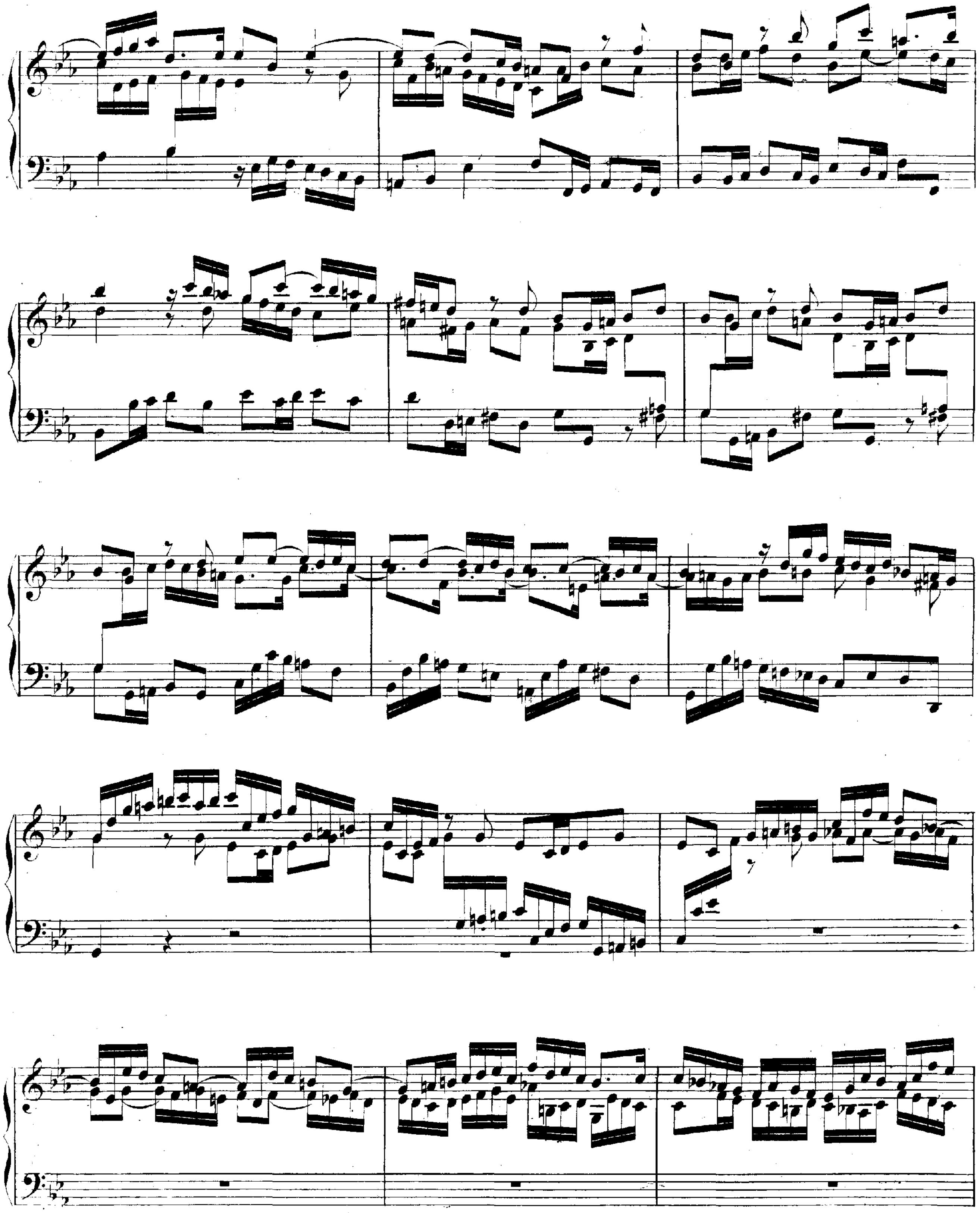


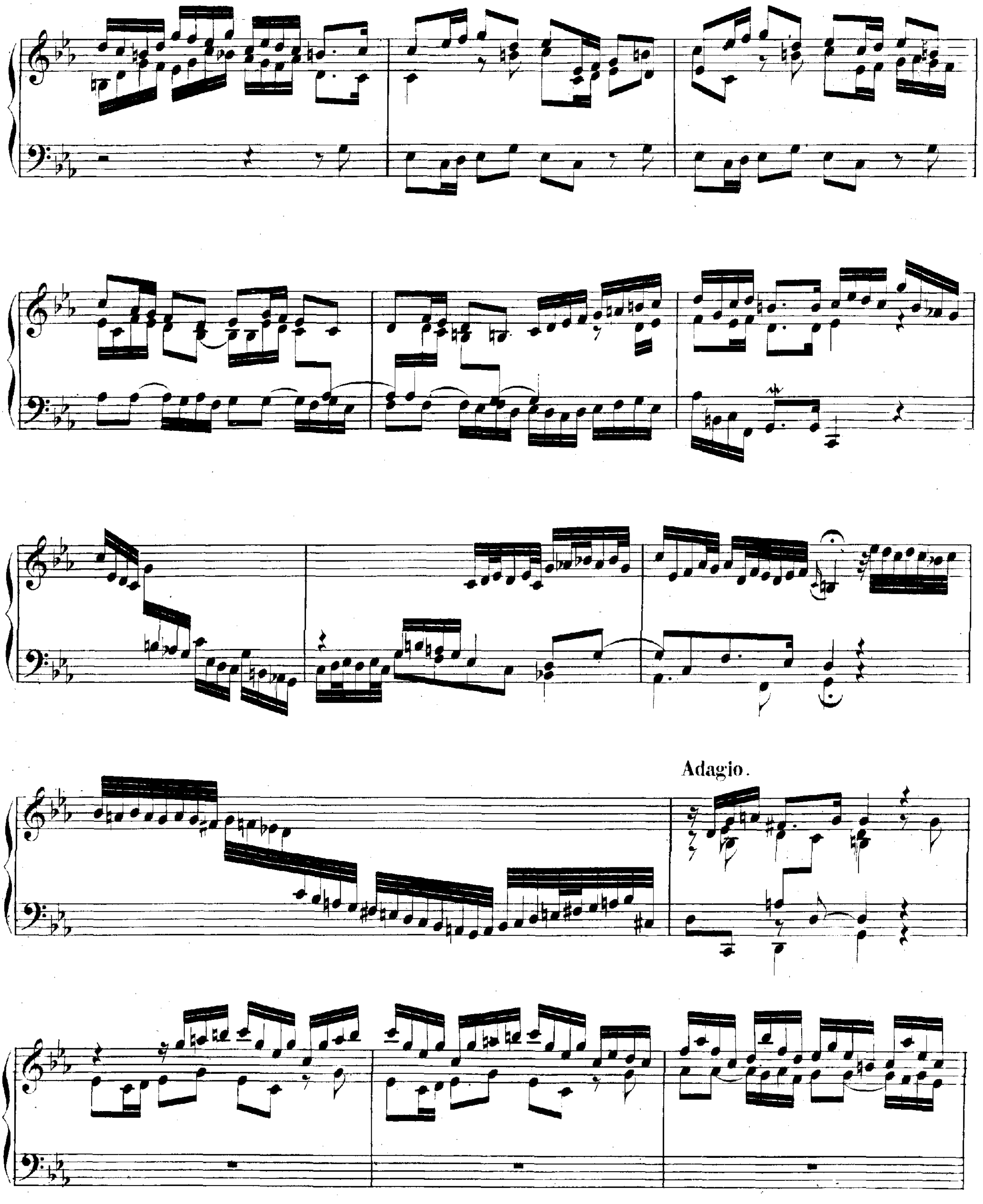
Adagio.

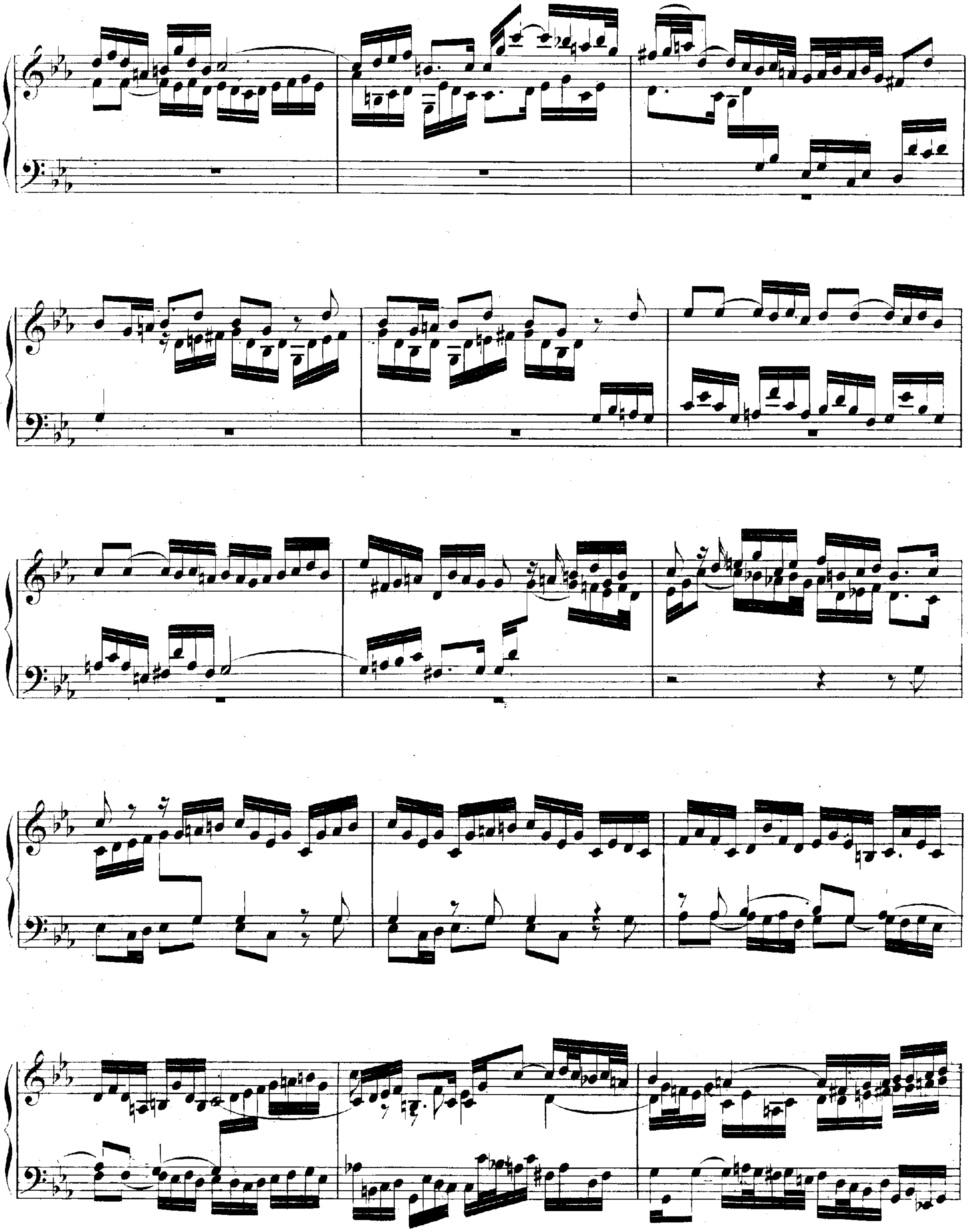


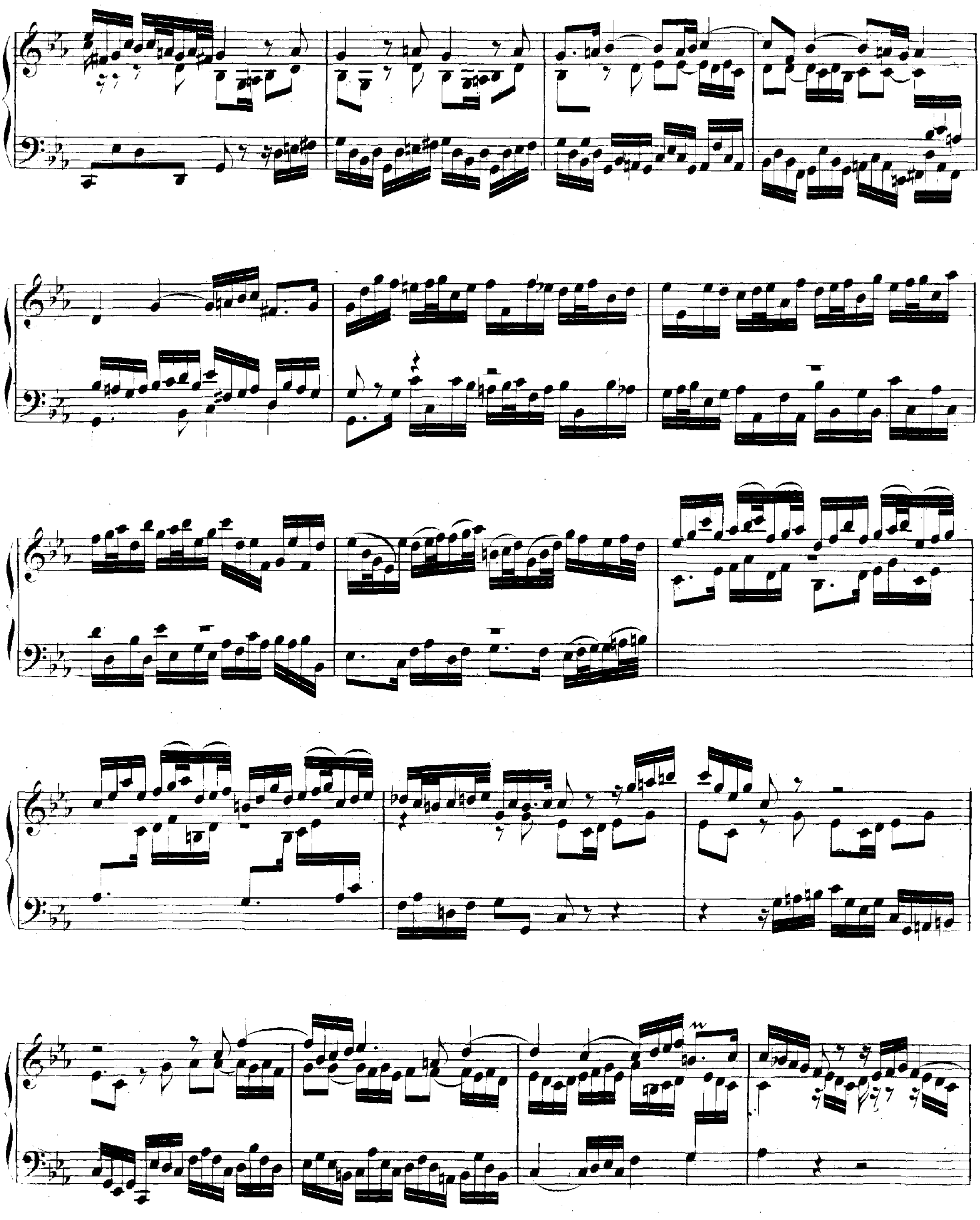


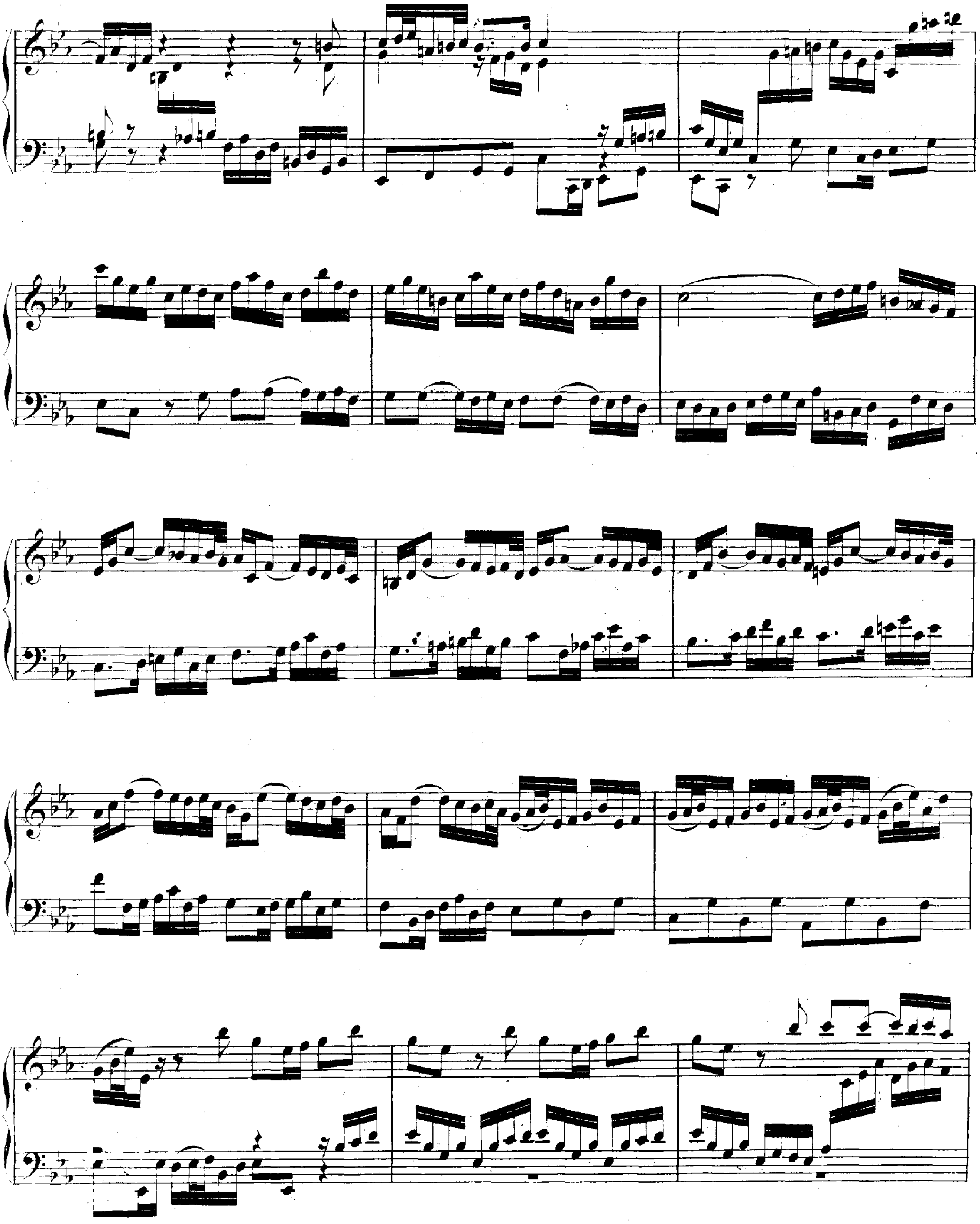


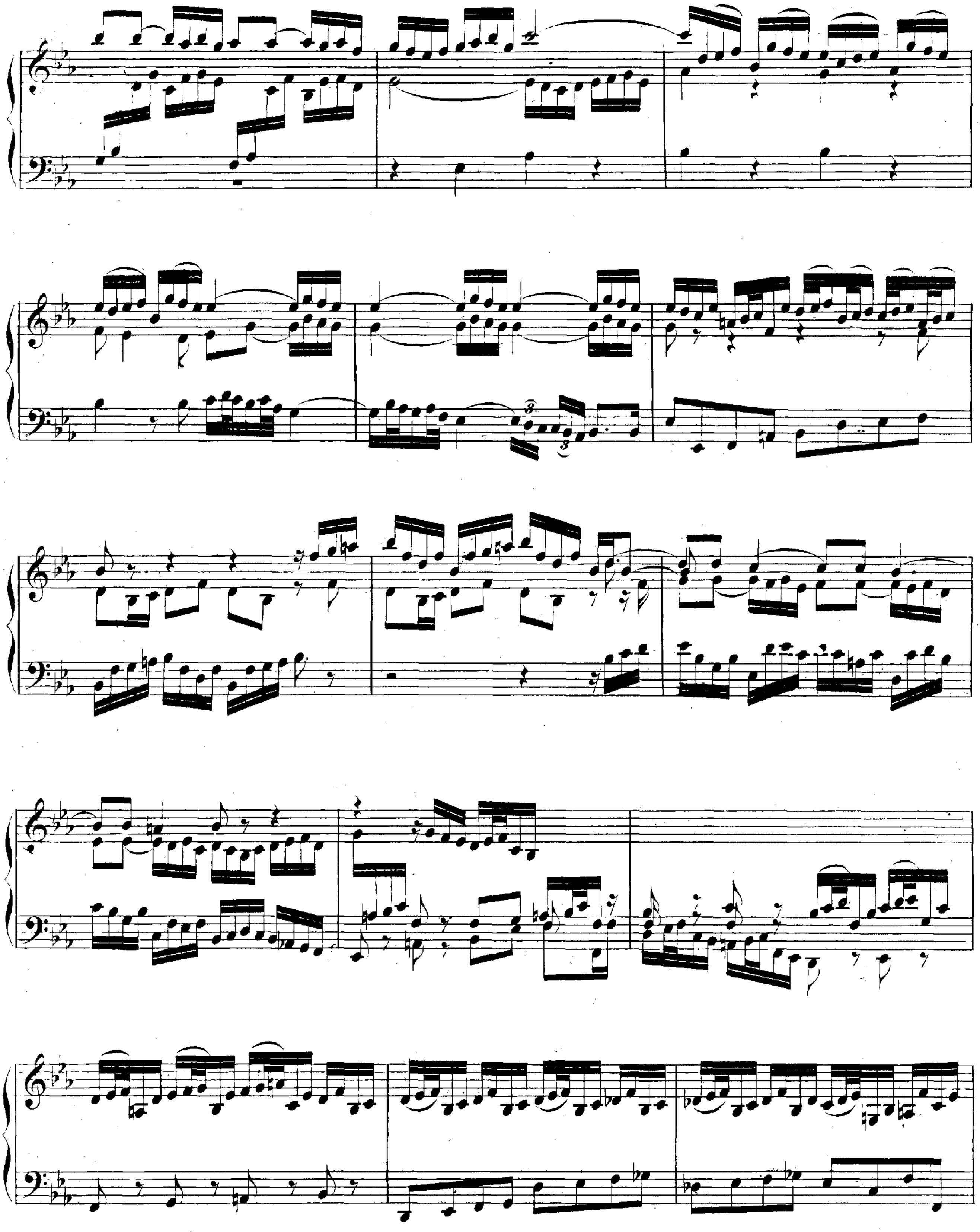


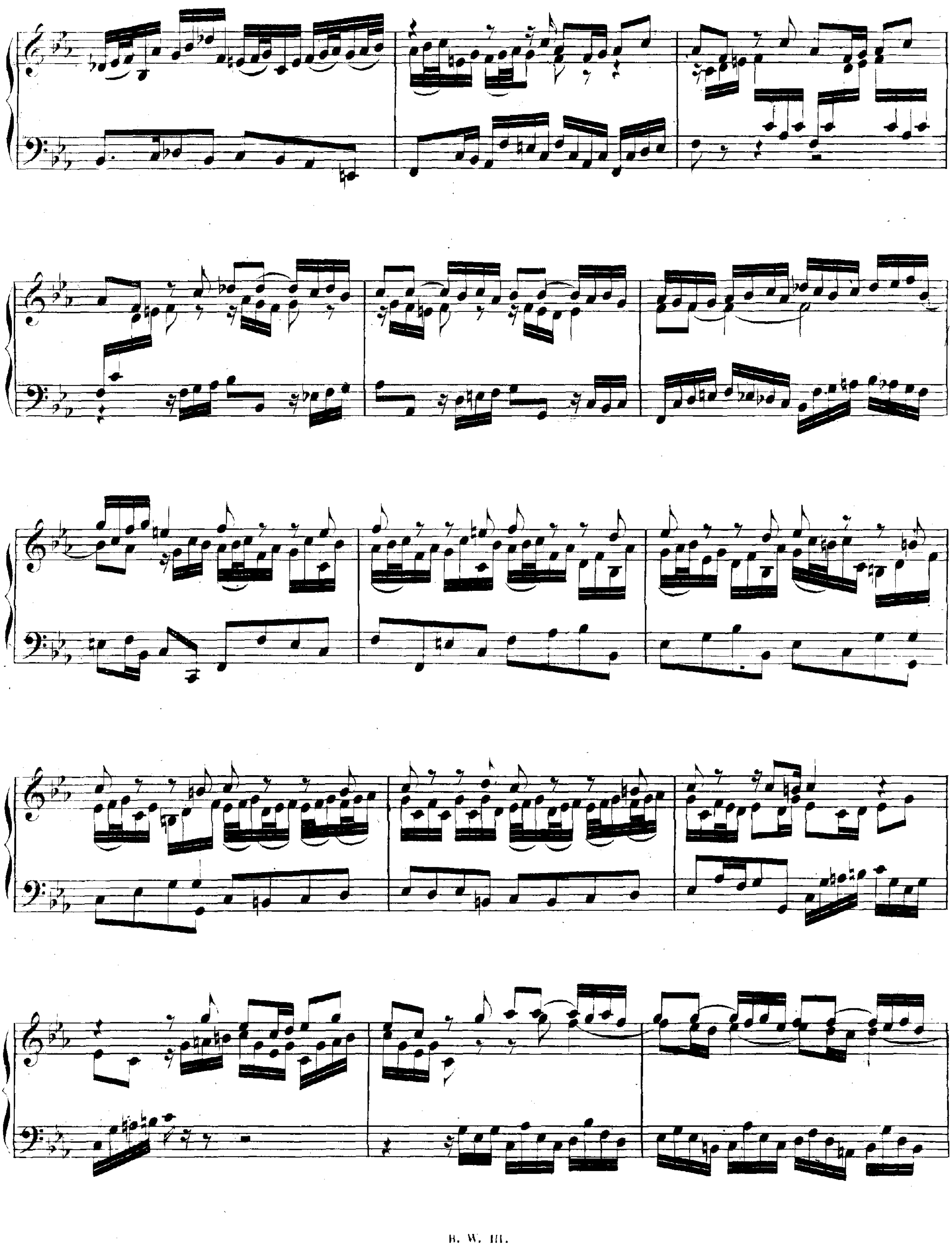

Adagio.

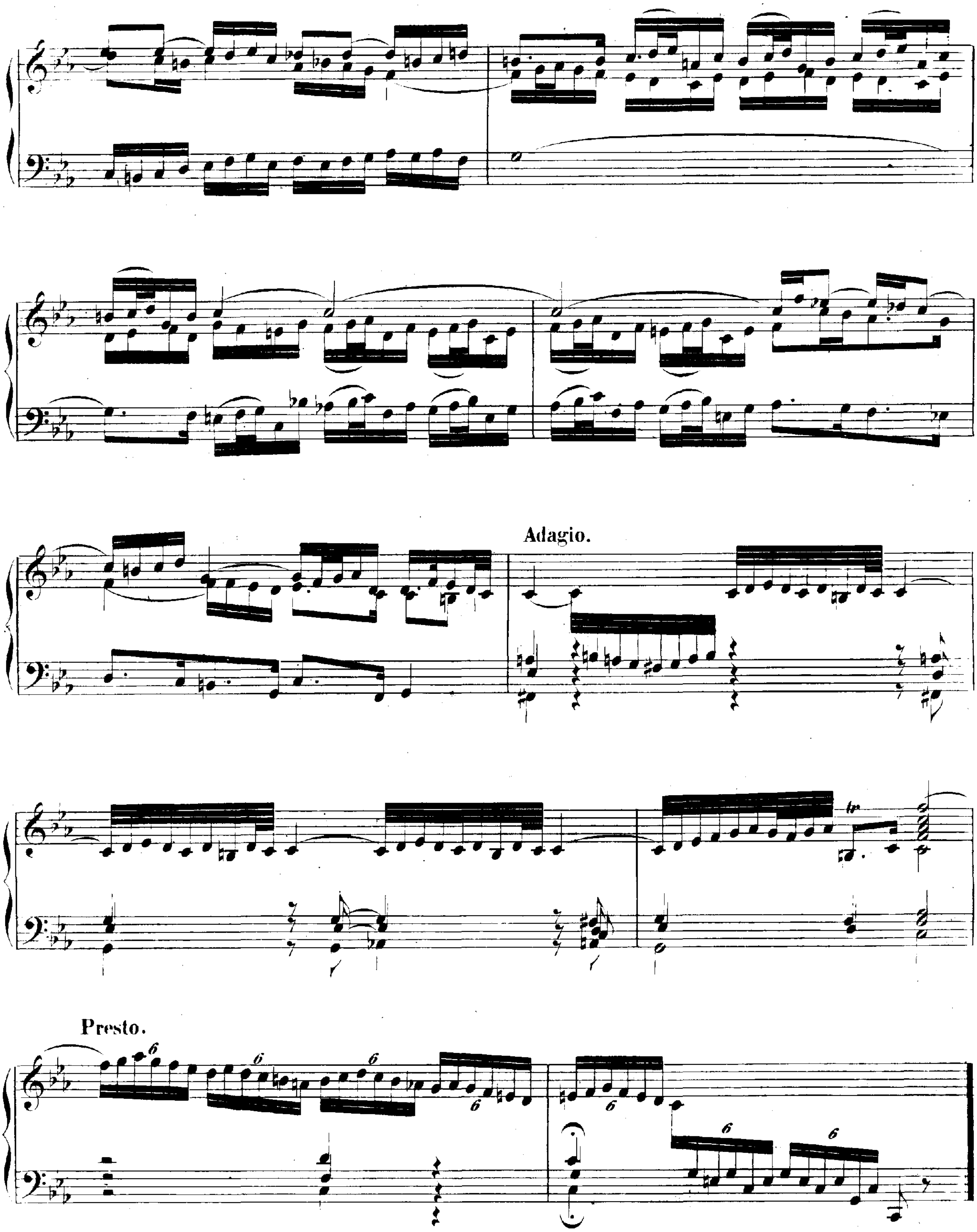






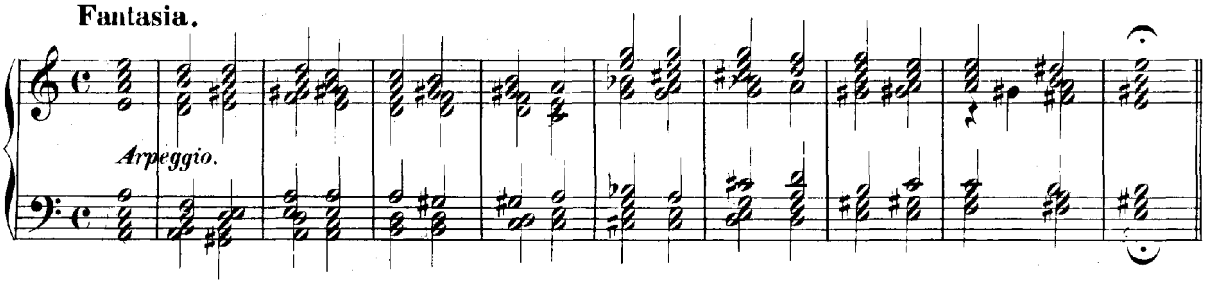




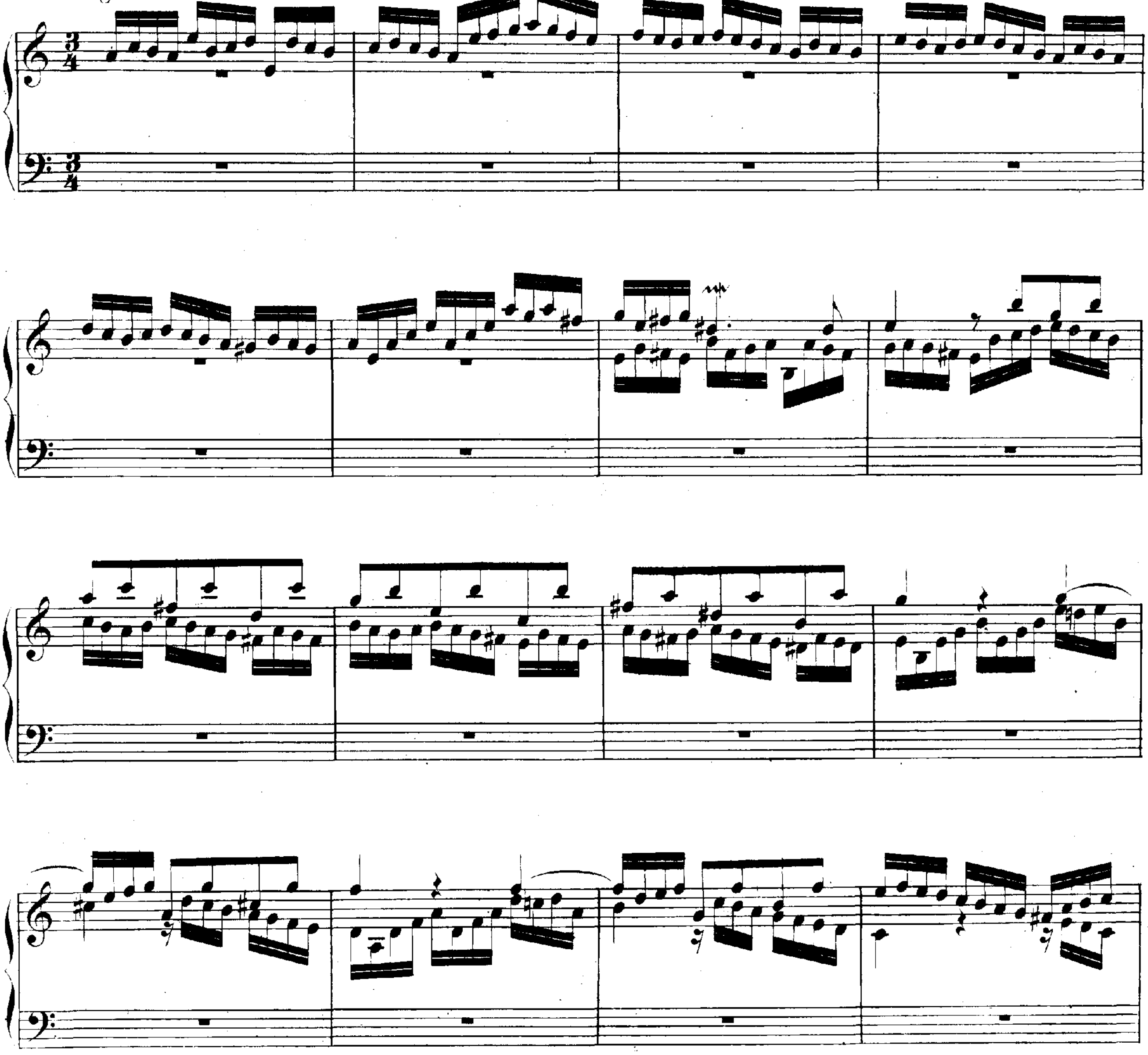

Adagio.
tr
Presto.

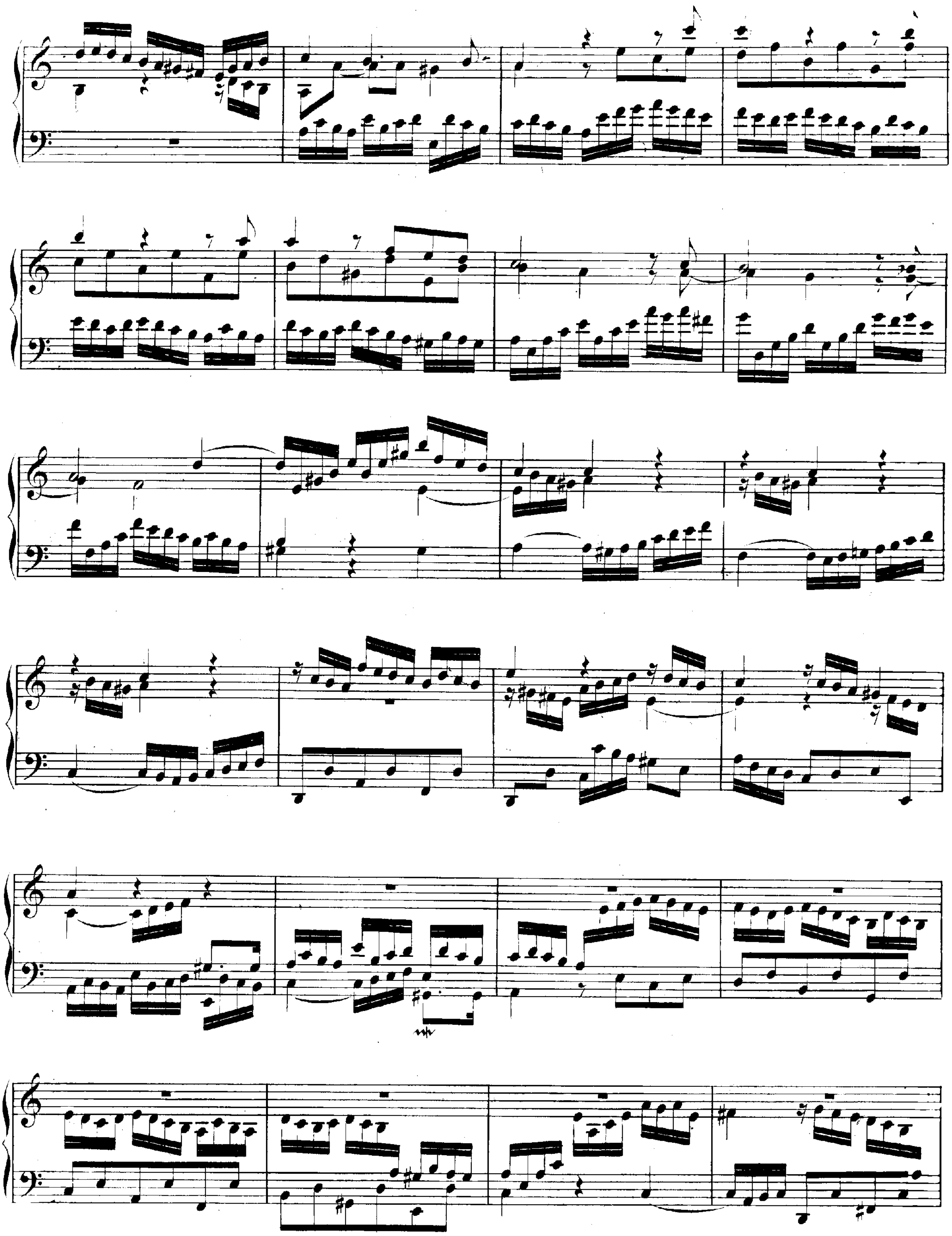
FUGA.

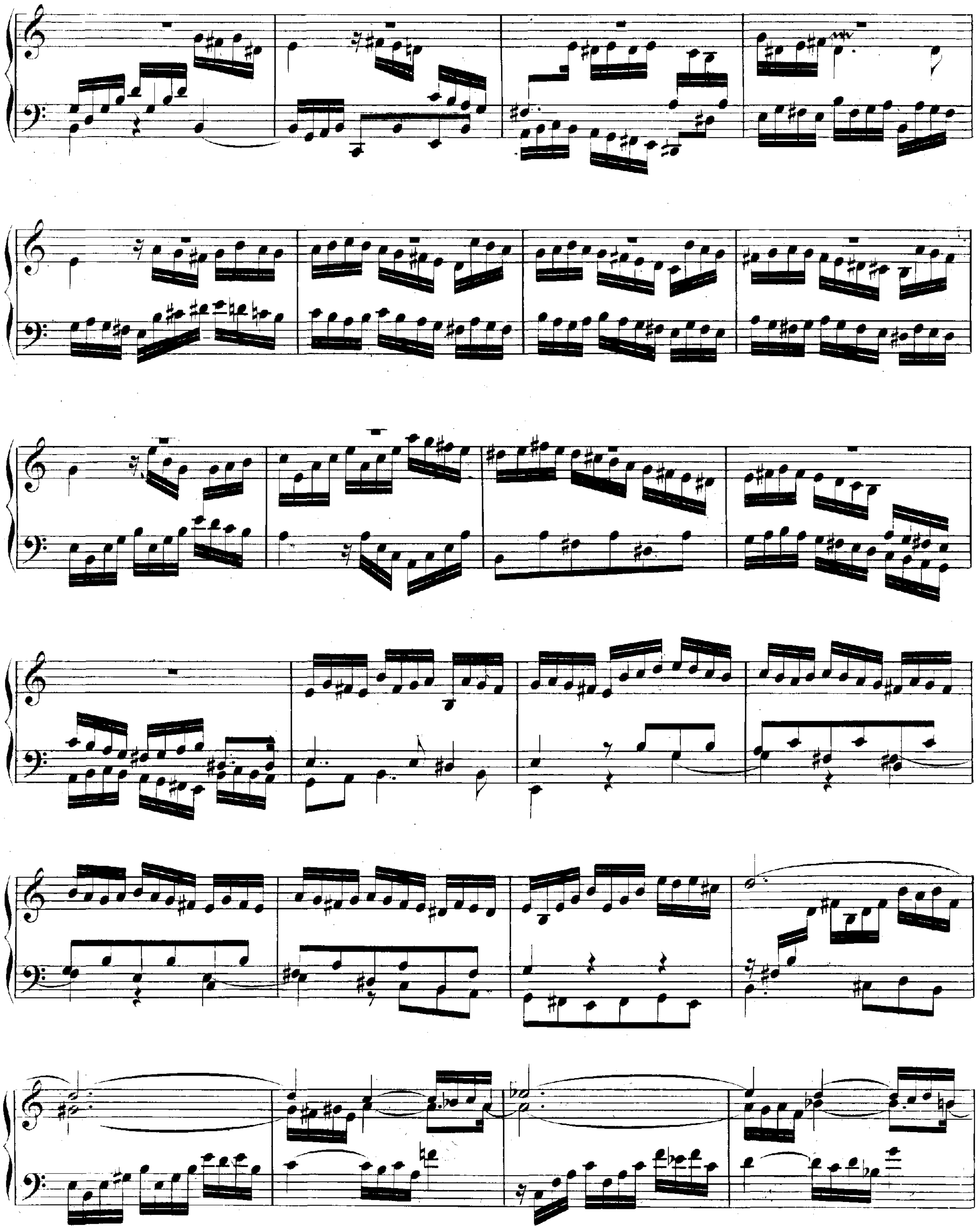
Fantasia.

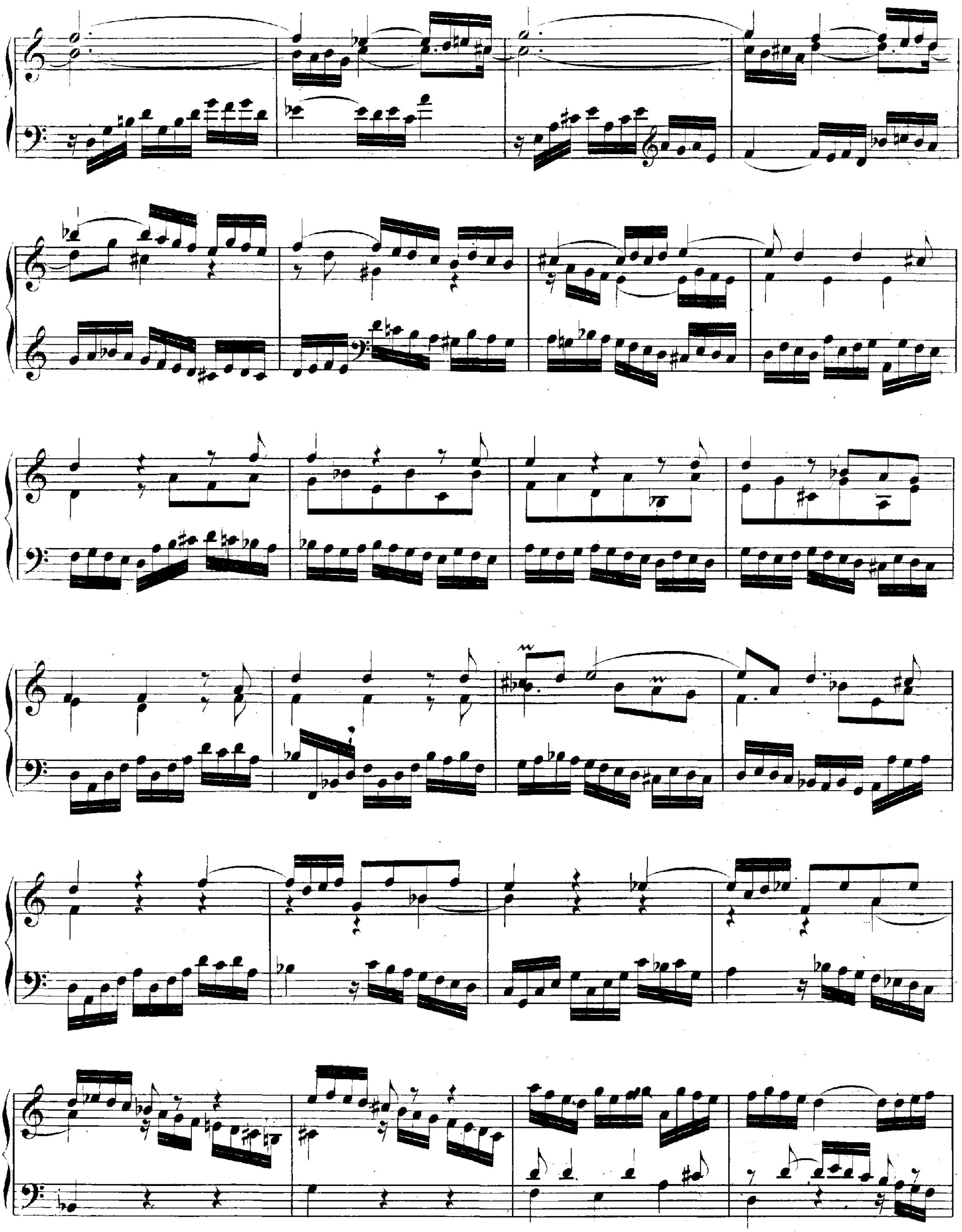


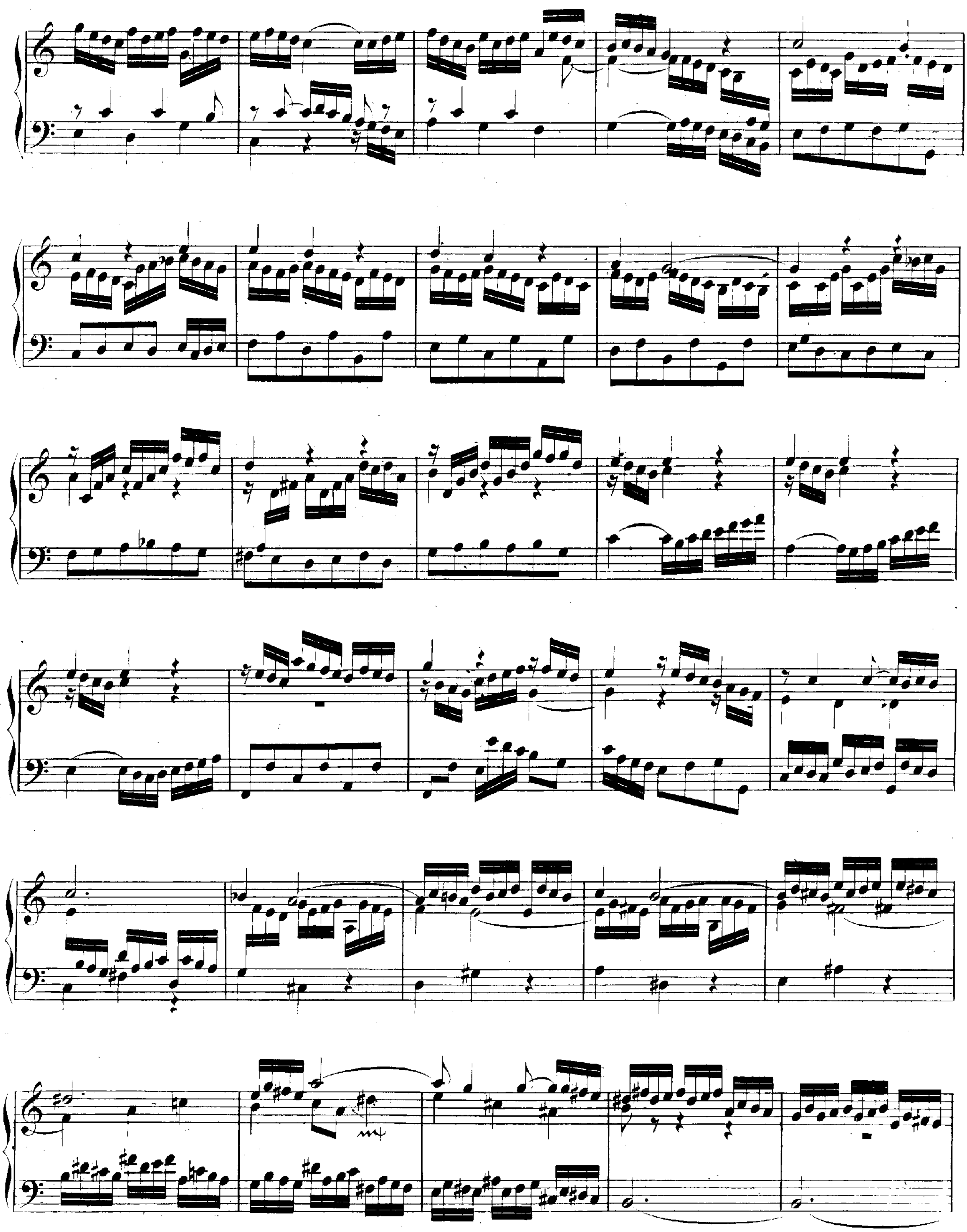
Fuga.

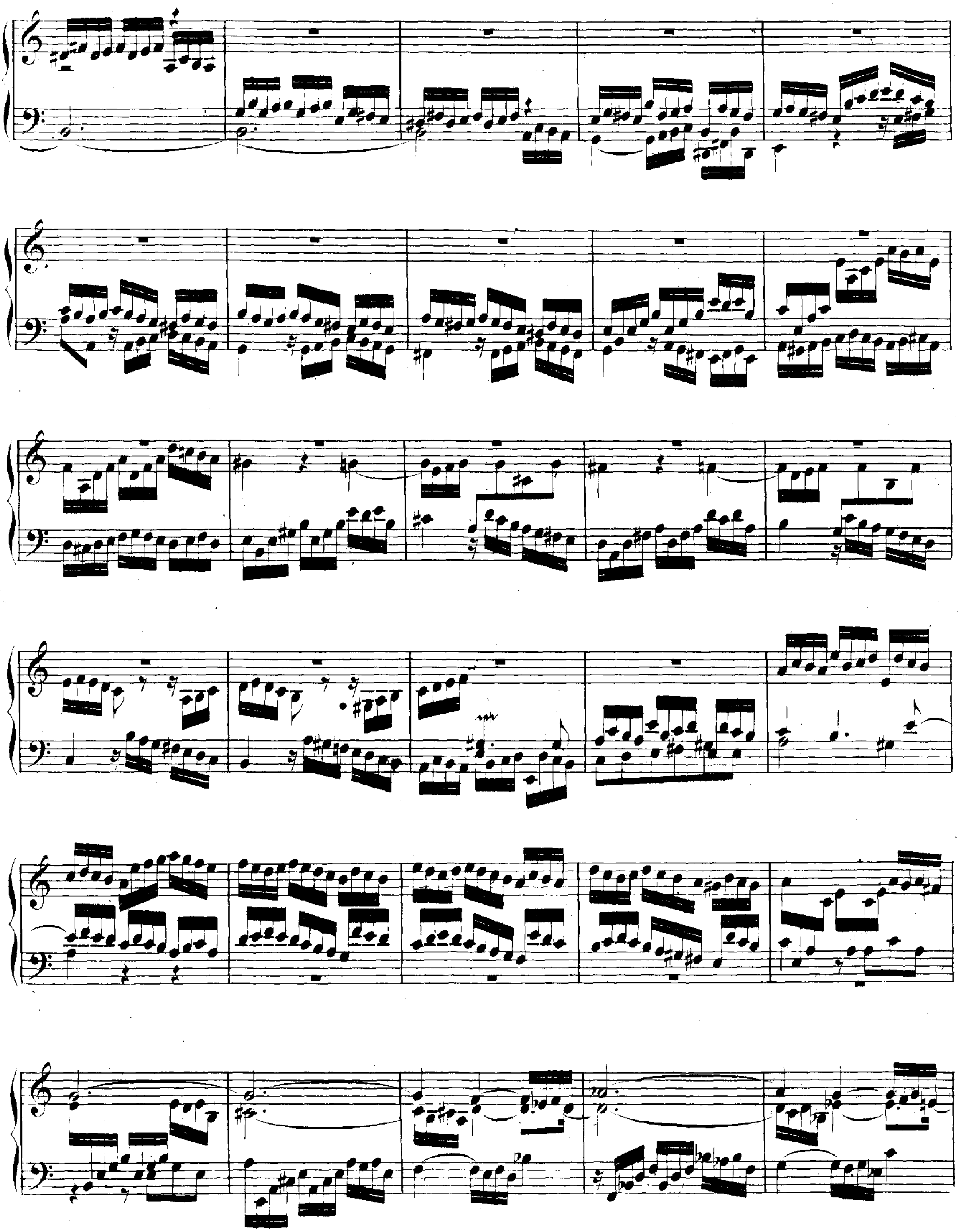


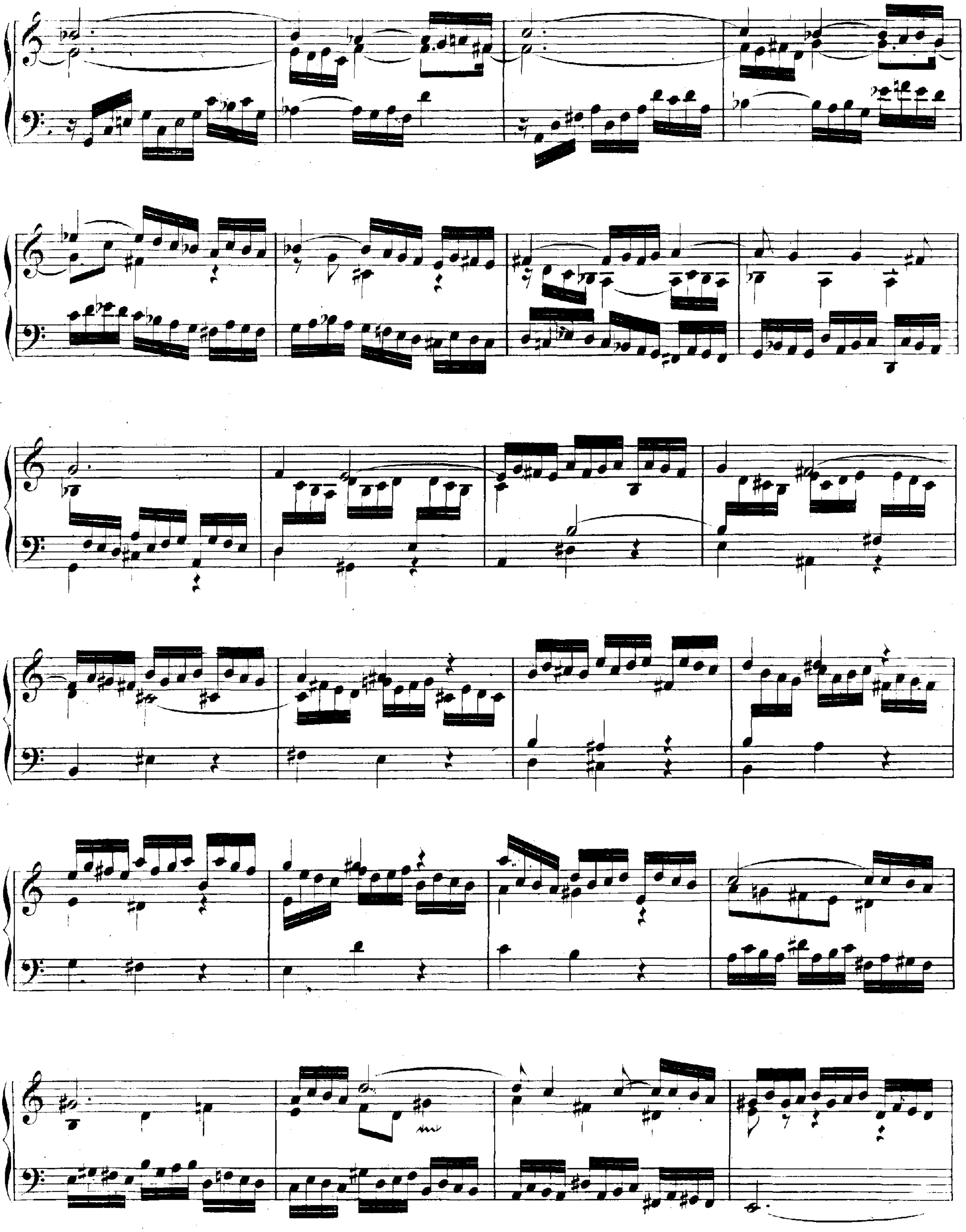


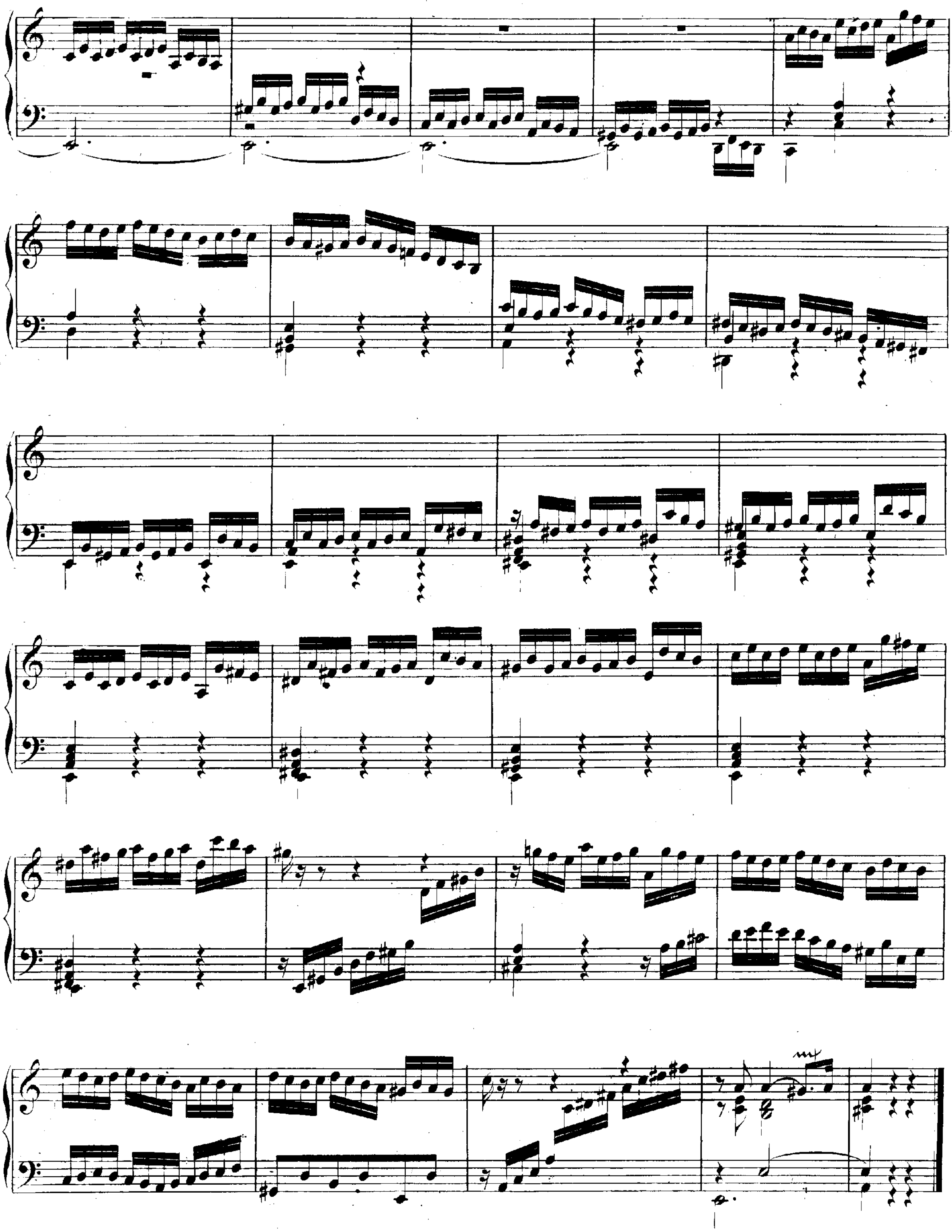






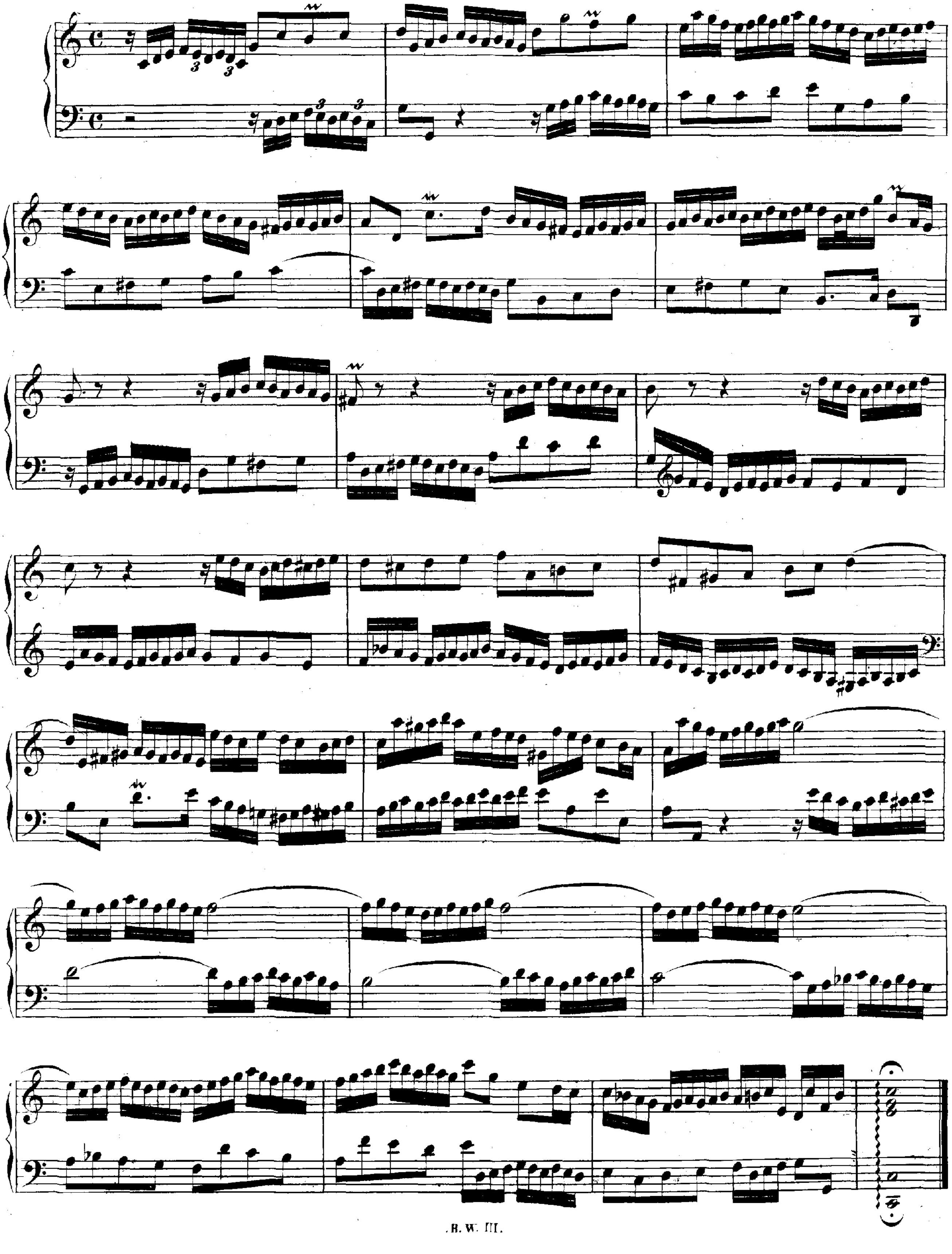






ANHANG.

Variante der 1. Invention.



NACHTRAG ZUM DRITTEN JAHRGANGE.

Die königliche Bibliothek in Berlin besitzt ein Autograph der XV Inventionen und Sinfonieen, welches für die Ausgabe der Bach-Gesellschaft erst nachträglich hat benutzt werden können. Herr W. Rust hat dasselbe genau untersucht und verglichen; auf seine Angaben gründen sich die nachfolgenden Mittheilungen.

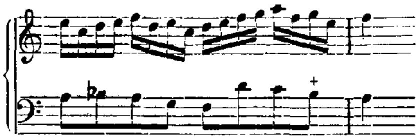
Das Autograph trägt folgende Bemerkung des Prof. Griepenkerl. «*Ein Autographum von J. S. Bach aus Friedemann Bach's Nachlass. Wie dieser sich in den ersten siebziger Jahren des vorigen Jahrhunderts in Braunschweig aufhielt, kam dieses Autographum aus seinen Händen in Besitz des Vicarius und Domorganisten Müller, von diesem an den Vicarius Franke, und von Franken habe ich es erhalten.*

Das Manuscript ist eine Reinschrift aus der besten Zeit Bach's. Die Anordnung ist in demselben eine andere als in dem Spohr'schen Autograph, indem jedesmal auf eine Invention eine Sinfonie in derselben Tonart folgt, und zwar in folgender Reihenfolge. I *C dur.* II *D moll.* III *E moll.* IV *F dur.* V *G dur.* VI *A moll.* VII *H moll.* VIII *B dur.* IX *A dur.* X *G moll.* XI *F moll.* XII *E dur.* XIII *Es dur.* XIV *D dur.* XV *C moll.*

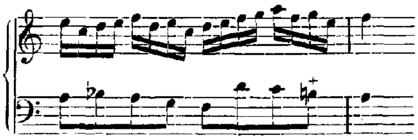
Die Abweichungen von dem Spohr'schen Autograph sind meistens unerheblich, zum grossen Theil offenbare Fehler, was allerdings bei einer Reinschrift auffallend, obwohl nicht ohne Beispiel ist. Im Folgenden ist Alles der Art mitgetheilt, was nur irgend der Erwähnung werth zu sein scheint.

Ausgabe der Bach-Gesellschaft abgekürzt: A. d. B. G. Berliner Autograph: B. A.

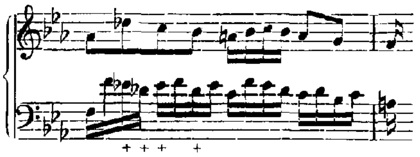
Inventio 1. Takt 19. A. d. B. G.



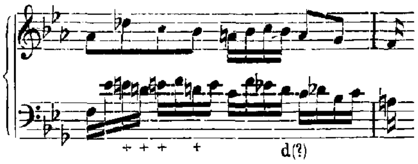
B. A.



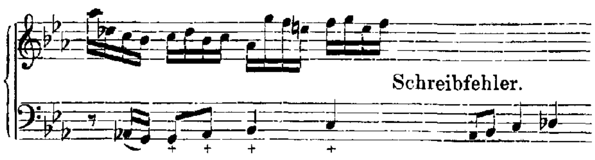
Inventio 5. Takt 18. A. d. B. G.



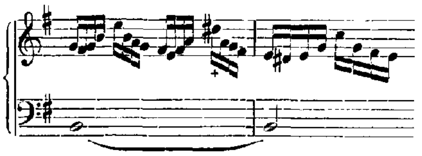
B. A.



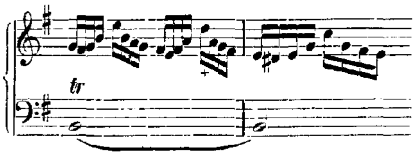
Ebendaselbst. Takt 21. B. A.



Inventio 7. Takt 16. A. d. B. G.

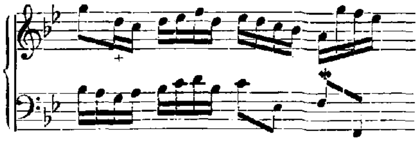


B. A.

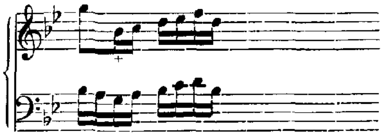


Inventio 9. B. A. Takt 9. 10. 11 im Bass, Takt 13 und 14 im Sopran und Bass ist 7 mal das *des* nicht aufgelöst.

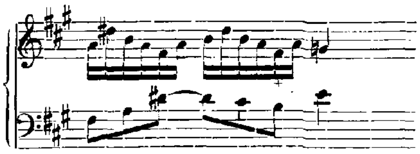
Inventio 11. Takt 5. A. d. B. G.



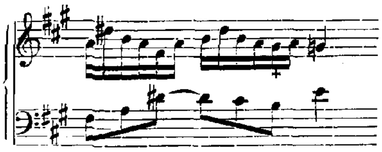
B. A.



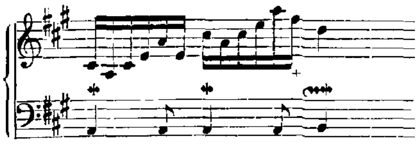
Inventio 12. Takt 15. A. d. B. A.



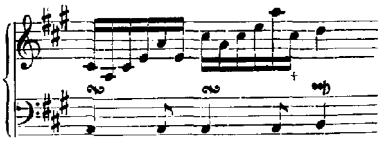
B. A.



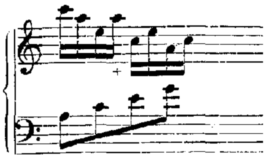
Ebendaselbst. Takt 18. A. d. B. G.



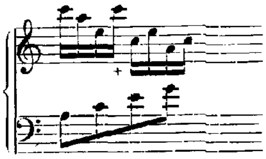
B. A.



Inventio 13. Takt 9. A. d. B. G.

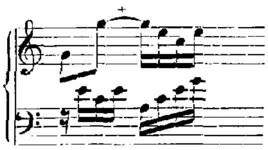


B. A.

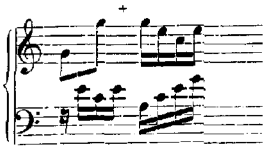


Schreibfehler.

Ebendaselbst. Takt 11. A. d. B. G.

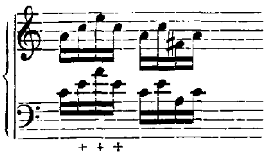


B. A.

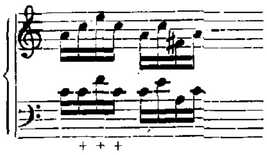


Desgleichen.

Ebendaselbst. Takt 19. A. d. B. G.

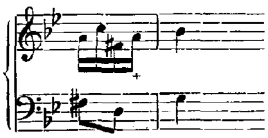


B. A.

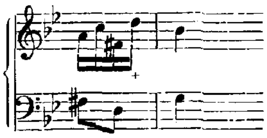


Desgleichen.

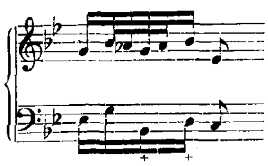
Inventio 14. Takt 9. 4tes Viertel. A. d. B. G.



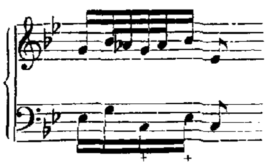
B. A.



Ebendaselbst. Takt 18. 2tes Viertel. A. d. B. G.

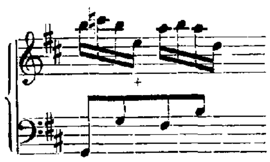


B. A.

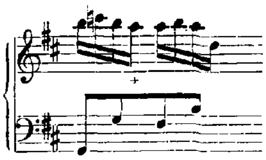


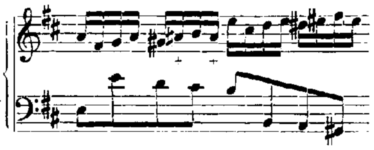
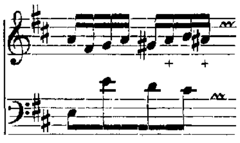
Die correspondirende Stelle Takt 17 zweites Viertel an beiden Orten übereinstimmend nach A. d. B. G.

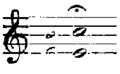
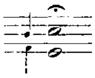
Inventio 15. Takt 10. A. d. B. G.



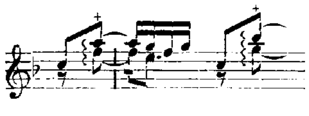
B. A.

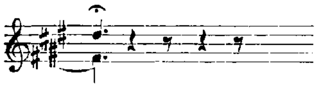
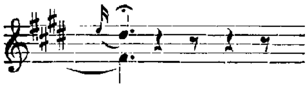


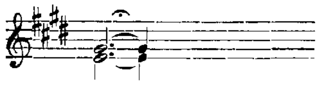
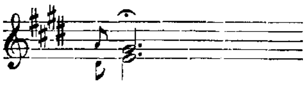
Ebendaselbst. Takt 16. A. d. B. G.  B. A.  Mit dem 4ten Viertel verglichen im B. A. fehlerhaft.

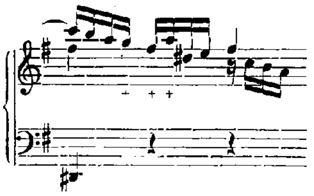
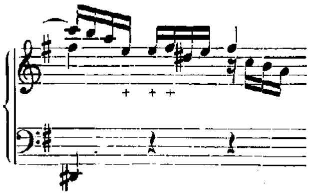
Sinfonia 1. Schlussaccord im B. A.  d. i. 

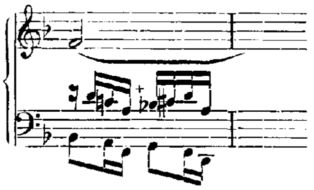
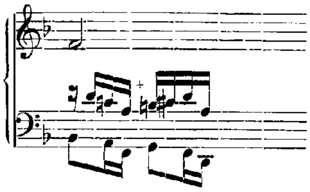
Sinfonia 2. Takt 11 fehlen die Achtelpausen in der 2ten Stimme im B. A., obwohl die Noten keine Punkte haben. Die Schlussfermate ist auf dem Taktstrich.

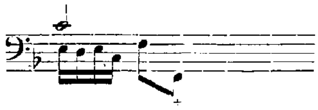
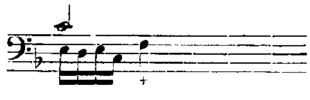
Sinfonia 4. Takt 9 u. 10.  Die Arpeggiozeichen im B. A. von Bach's Hand fehlen in der A. d. B. G.

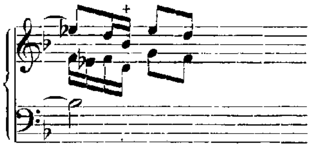
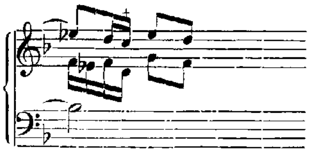
Sinfonia 6. Takt 34. A. d. B. G.  B. A. 

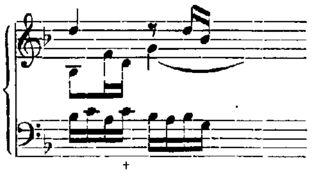
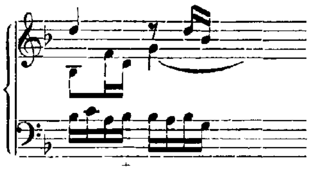
Ebendaselbst. Schlussaccord. A. d. B. G.  B. A. 

Sinfonia 7. Dritter Takt vom Schluss. A. d. B. G.  B. A. 

Sinfonia 8. Takt 14. A. d. B. G.  B. A. 

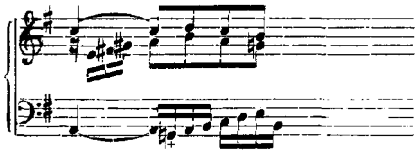
Ebendaselbst Takt 16. A. d. B. G.  B. A. 

Ebendaselbst. Takt 17. A. d. B. G.  B. A. 

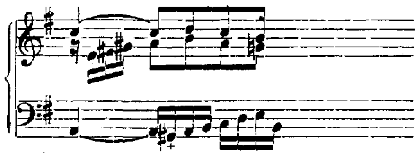
Ebendaselbst. Takt 19. A. d. B. G.  B. A. 

Sinfonia 9. Siehe Seite 6.

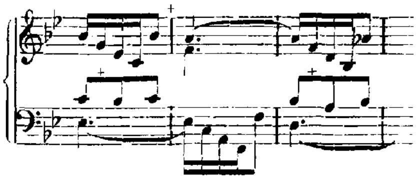
Sinfonia 10. Takt 24.



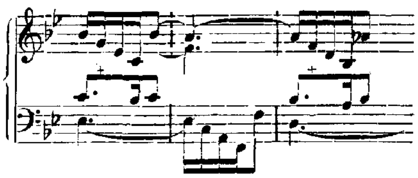
B. A.



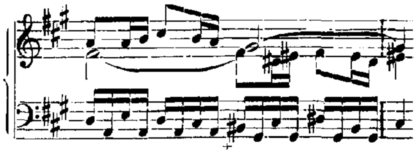
Sinfonia 11. Takt 49. 50. 51. A. d. B. G.



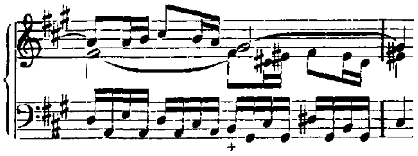
B. A.



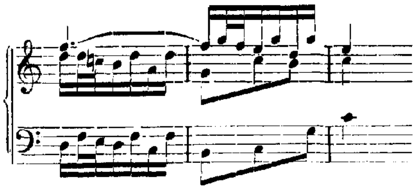
Sinfonia 12. Takt 12. A. d. B. G.



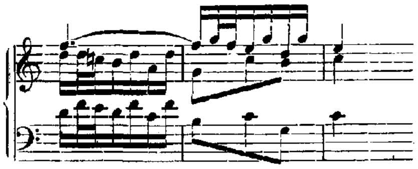
B. A.



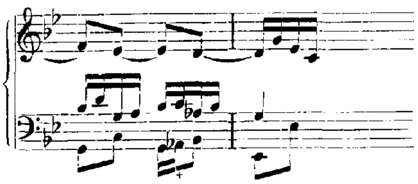
Sinfonia 13. Takt 37 u. 38. A. d. B. G.



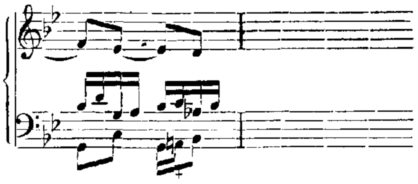
B. A.



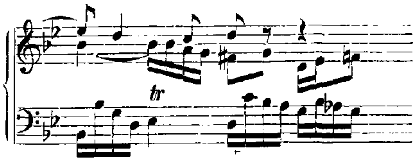
Sinfonia 14. Takt 5. A. d. B. G.



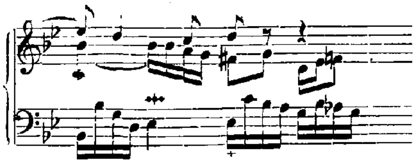
B. A.



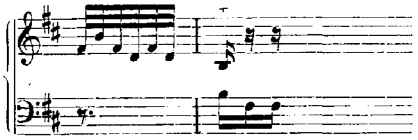
Ebendas. Takt 7. A. d. B. G.



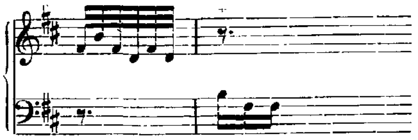
B. A.



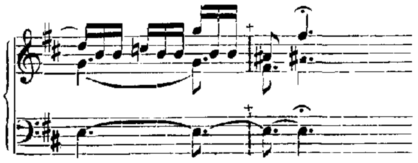
Sinfonia 15. Takt 3 u. 4. A. d. B. G.



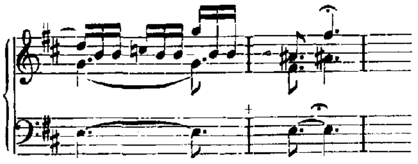
B. A.



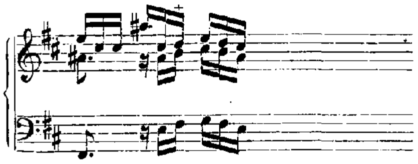
Ebendas. Takt. 31 u. 32. A. d. B. G.



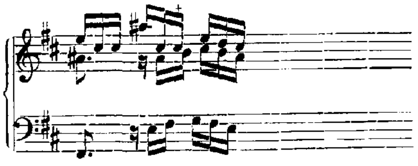
B. A.



Ebendas. Takt 36. A. d. B. G.



B. A.



Ausser diesen Abweichungen in den Noten finden sich ungleich zahlreichere in den Manieren. Aber, obgleich im Allgemeinen das Berliner Autograph scheinbar damit bei Weitem reichlicher als das Spohr'sche versehen ist, so waltet doch dabei eine solche Ungleichheit ob, dass schon folgendes summarisch geordnete Ergebniss genauer Vergleichung die zweifelnde Frage aufdrängt: ob dieses Berliner Autograph unangetastet geblieben?

A. Inventionen.

1. Ohne alle Manieren sind in beiden Autographen die Inventionen in *Edur*, *Fdur*, *Amoll*, *Bdur*.
2. B. A. verringert dieselben erheblich, bis auf je eine in den Inventionen in *Esdur*, *Gmoll*.
3. B. A. verringert sie wieder bedeutend in den Inventionen in *Ddur*, *Dmoll*, *Fmoll*, *Gdur*, *Adur*.
4. B. A. vermehrt sie unwesentlich in den Inventionen in *Edur*, *Amoll*.
5. B. A. stimmt mit der Ausgabe der Bach-Gesellschaft wesentlich überein in den Inventionen in *Cmoll*, *Hmoll*.

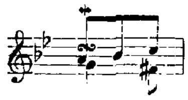
B. Sinfonieen.

1. Ohne alle Manieren ist in beiden Autographen die Sinfonie in *Gdur*.
2. B. A. verringert dieselben erheblich in der Sinfonie in *Fdur*.
3. B. A. vermehrt dieselben unbedeutend in den Sinfonieen in *Edur*, *Adur*, *Bdur*, *Hmoll*.
4. B. A. vermehrt dieselben erheblich in den Sinfonieen in *Cdur*, *Cmoll*, *Ddur*, *Dmoll*, *Esdur*, *Emoll*, *Fmoll*, *Gmoll*, *Amoll*.

Bei A. ist also im Ganzen eine Reinigung von überflüssigen Verzierungen, bei B. eine erstaunliche Bereicherung an solchen bemerkbar. Zwei entgegengesetzte Prinzipe! Um von dieser Ueberhäufung von Verzierungen eine anschauliche Vorstellung zu geben, erfolgt ein genauer Abdruck der Sinfonie in *Fmoll* nach dem Berliner Autograph.

Bei genauer Untersuchung ergiebt sich nun, dass viele dieser Manieren nicht von Bach selbst herrühren. Beweis dafür ist die theils hellere, theils schwärzere Dinte, und die bald spitzere, bald breitere Feder, womit jene unächten Manieren nach und nach eingetragen worden sind. Hätte Bach sein Manuscript einer späteren Revision unterzogen, er würde — wovon aber keine Spur zu finden — sicherlich zuerst die vielen Fehler verbessert haben, ehe er neue Manieren hinzuschrieb, er hätte auch ein gleiches Prinzip in der Anwendung befolgt. Jetzt sind nicht allein Inventionen und Sinfonieen und wiederum die einzelnen Tonstücke verschieden behandelt, sondern es sind auch in den thematischen Sätzen die Verzierungen in einer Weise ungleich angebracht, die gegen Bach's strenge Symmetrie verstösst. Auch in der äusseren Gestalt, nicht allein durch hellere Dinte etc. fallen die fremden Zeichen auf. Bach schrieb schon 1714 — und die Inventionen und Sinfonieen sind nach Forkel 1723 entstanden — das Zeichen des Trillers *t*, seltener *t*~~~, nie *tr*, wie hier. Bach's Trillos und Mordenten aus der Zeit um 1723 sind ~, , , , etc. sein Doppelschlag , kräftig und flüchtig geschrieben, sehr abstechend von den später eingetragenen Zeichen.

S. 34, Takt 7 finden sich sogar auf einer Note zwei verschiedene Zeichen:



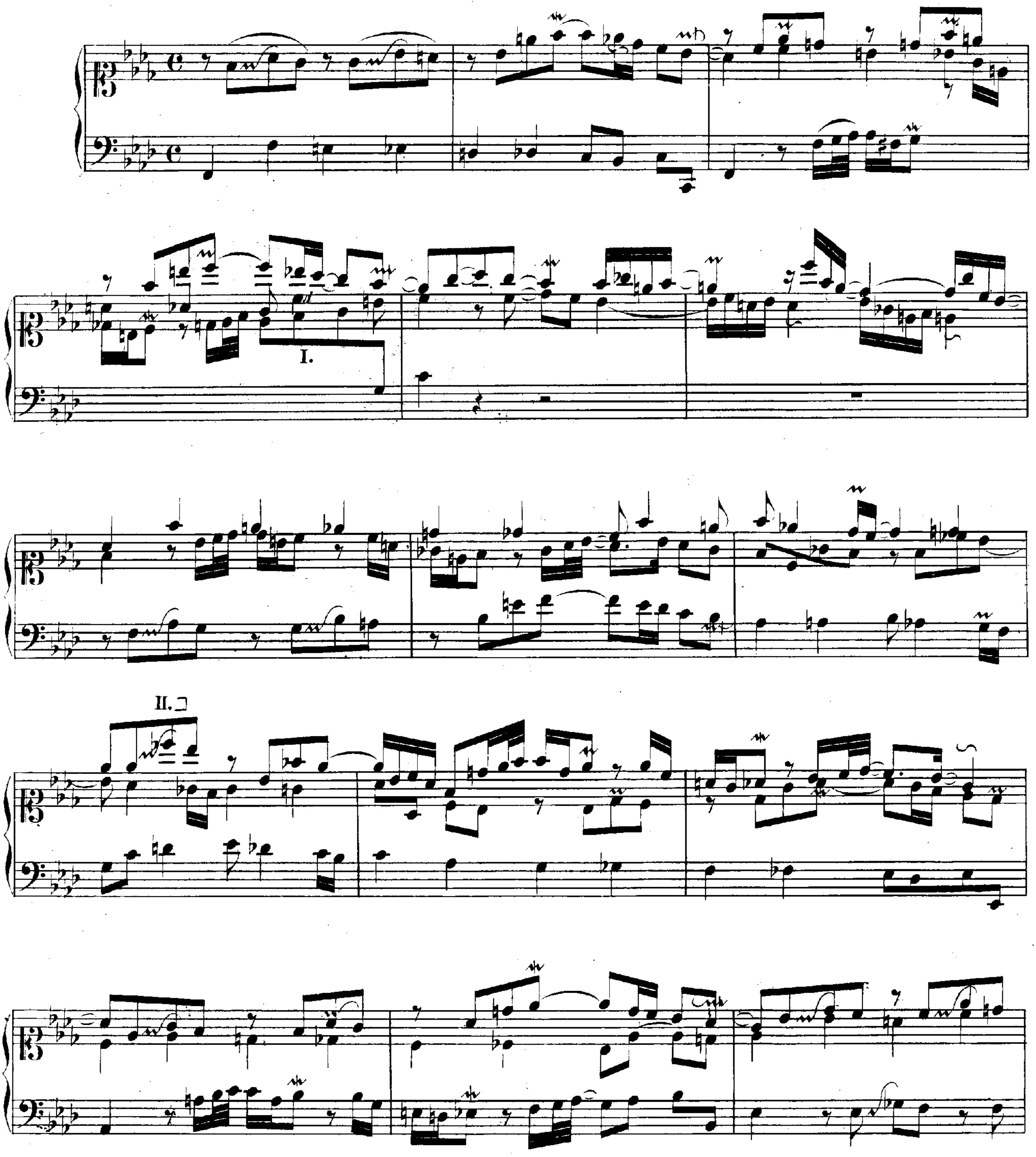
von verschiedener Hand, deren keine die Bach's ist.

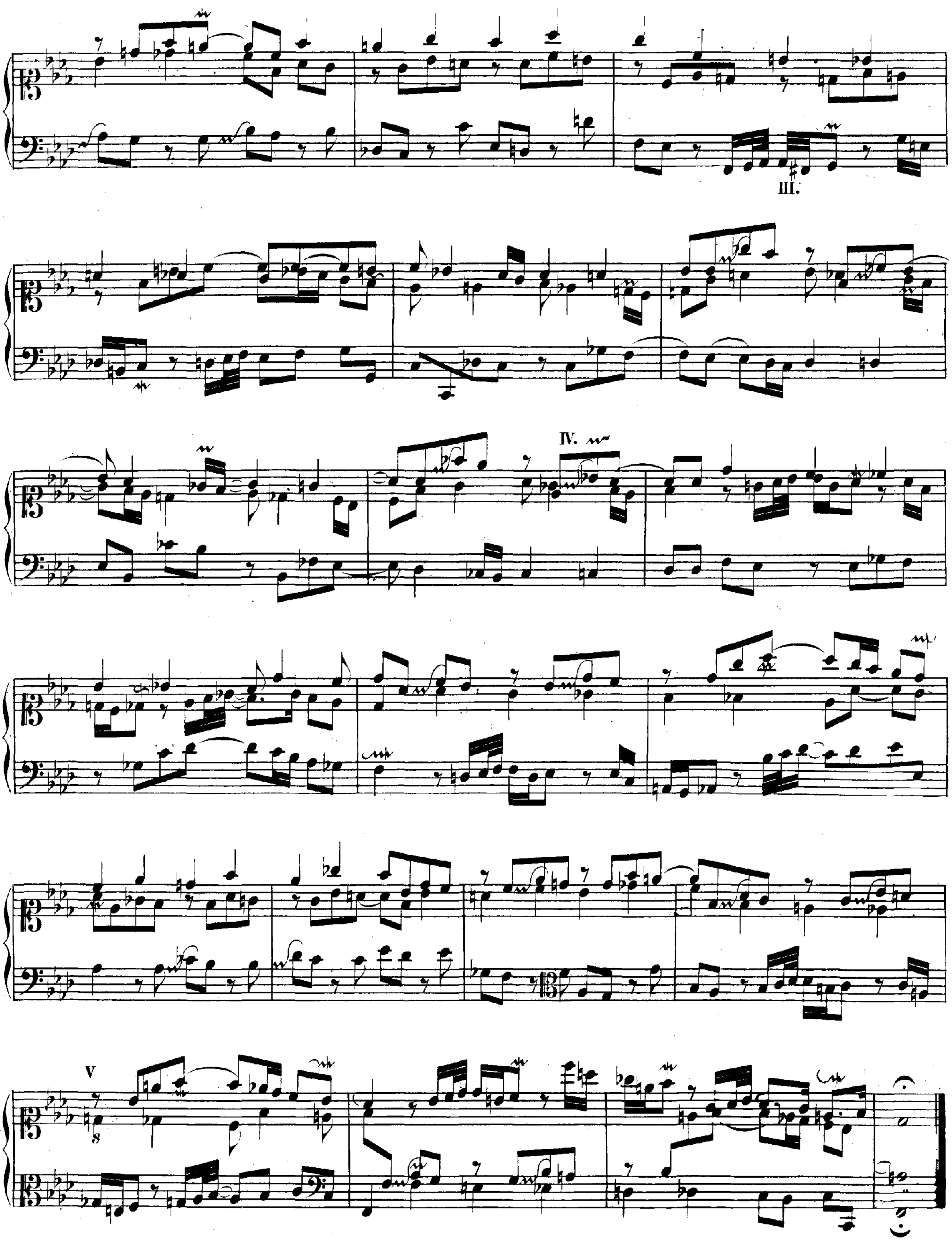
Es lässt sich endlich an einzelnen Stellen nachweisen, dass der, welcher die Manieren nachtrug, mit Bach's Zeichensprache nicht vollkommen vertraut war.

Dies wird zur Charakteristik des Berliner Autographs genügen.

SINFONIA in F moll

(Ausgabe von Bach's Werken Band III, Seite 30.)
Nach dem auf der königl. Bibliothek in Berlin befindlichen Autograph.





I. *d* Buchstabe von fremder Hand. — II. ⊐ ? — III. Zweiunddreissigtheile. Schreibfehler. — IV. ~~^ ? — V. *S.* Sinistra ?